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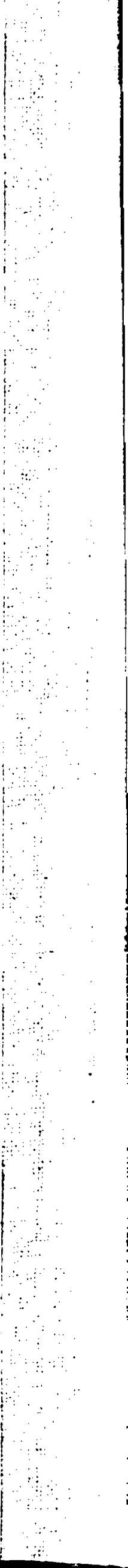
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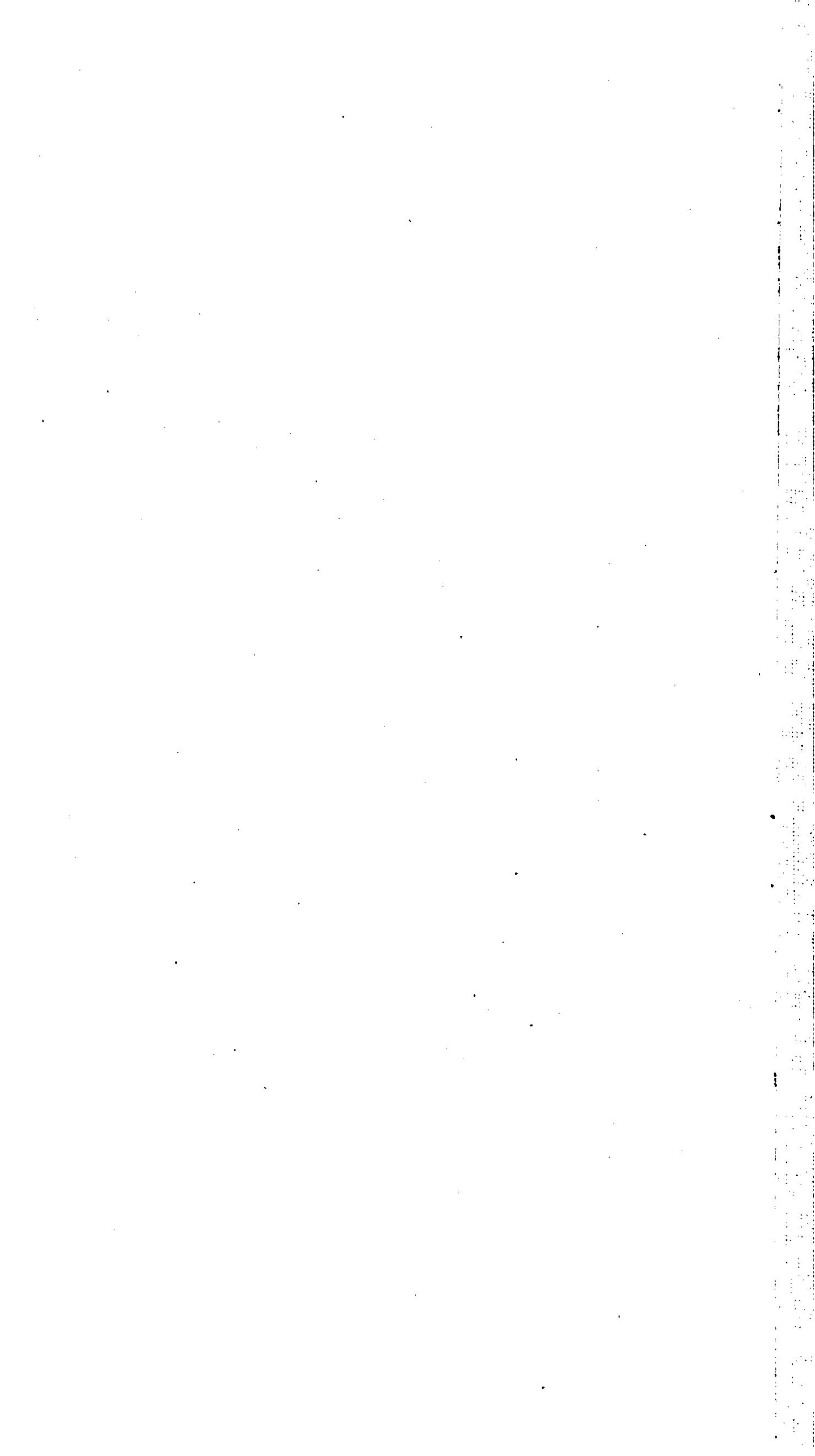
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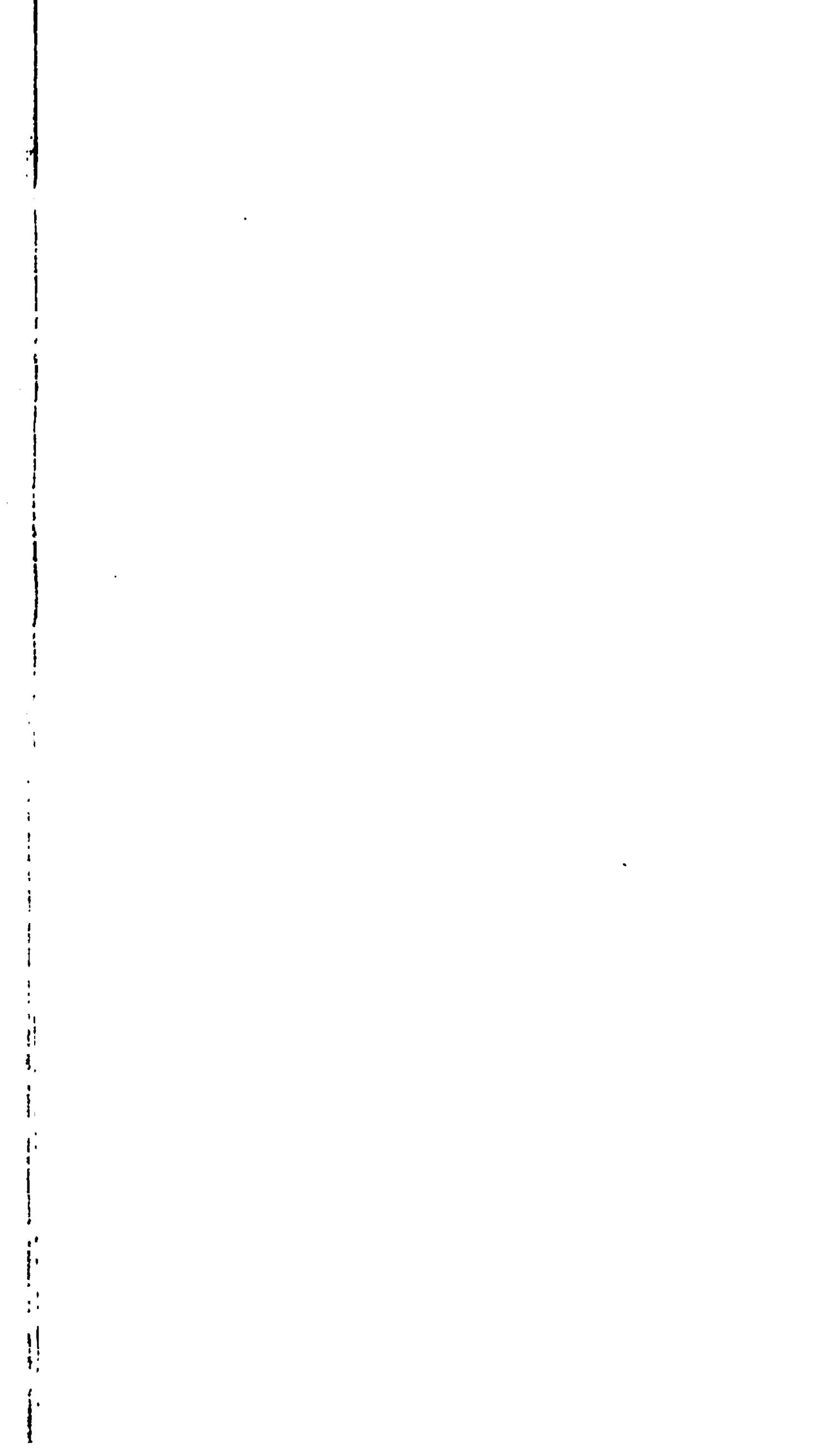


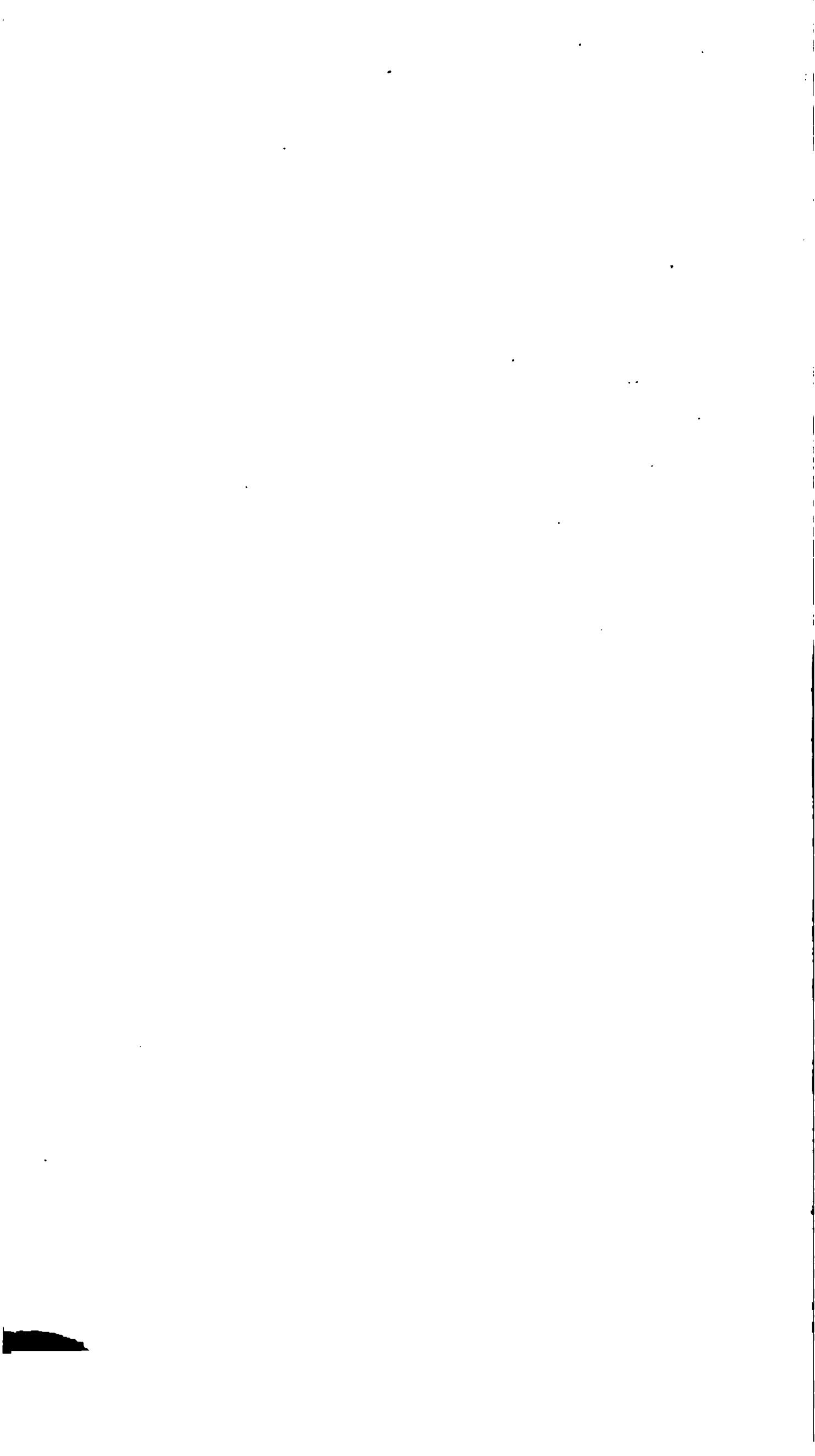
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A SYSTEM
OF
GREEK PROSODY AND METRE,

FOR THE USE OF SCHOOLS AND COLLEGES;

TOGETHER WITH

THE CHORAL SCANNING

OF THE PROMETHEUS VINCTUS OF AESCHYLUS, AND THE
AJAX AND OEDIPUS TYRANNUS OF SOPHOCLES.

TO WHICH ARE APPENDED,

REMARKS ON INDO-GERMANIC ANALOGIES.

BY

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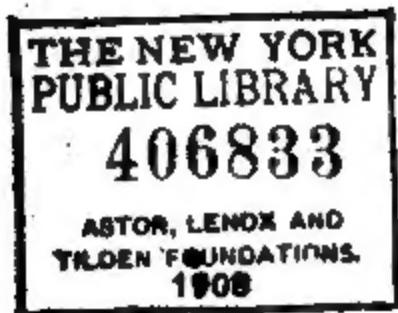
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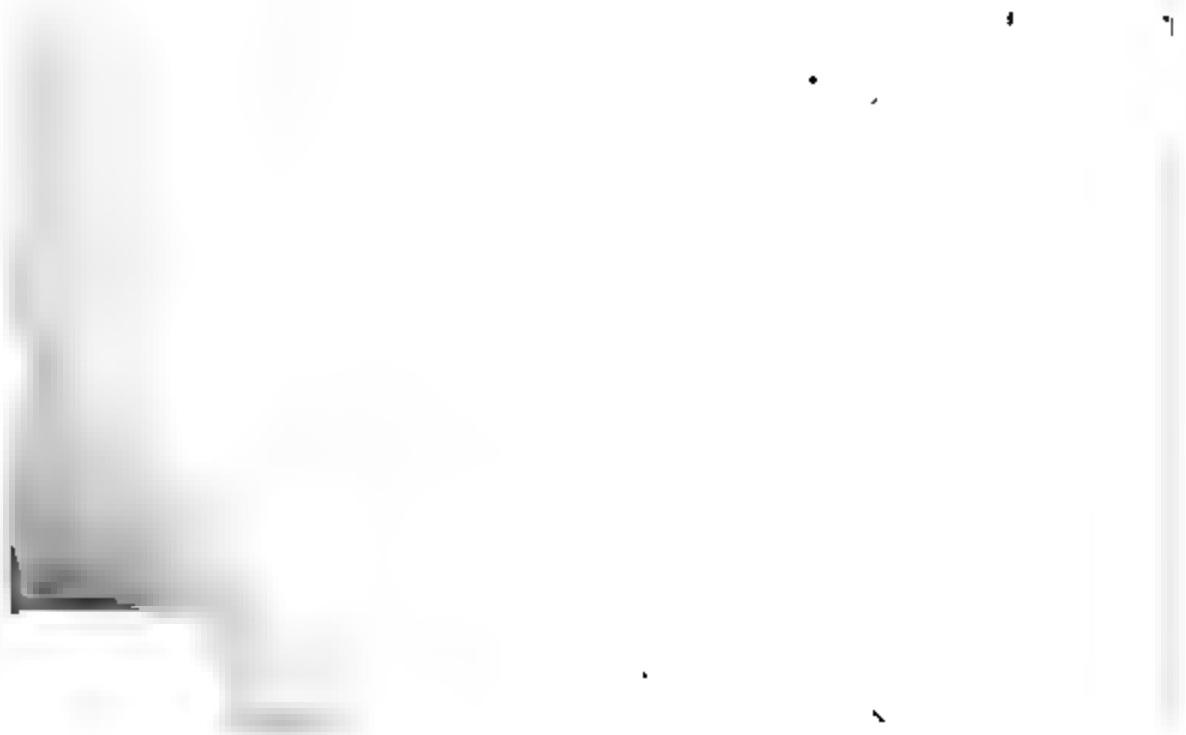
T H I S W O R K

Is Enscribed

AS A MEMORIAL OF FRIENDSHIP,

**AND, A TOKEN OF HIGH RESPECT FOR ONE WHO IS EQUALLY CON-
SPICUOUS FOR HIS ATTAINMENTS IN ORIENTAL LITER-
ATURE AND COMPARATIVE PHILOLOGY.**

APR. 1881
A.P.R. 1881



P R E F A C E.

AN accurate acquaintance with the Prosody and Metres of the Greek Language is so necessary an accompaniment of true scholarship, that any attempt to advocate its claims to the notice of the student would be entirely superfluous. It must be admitted, however, that, while all among us are very ready to acknowledge the importance of this branch of learning, only a small number, comparatively, have been induced to make it a subject of careful study ; and the result is, that, in matters appertaining to Greek Prosody and Metre, many of those who ought to be better acquainted with these topics display oftentimes a very lamentable want of accuracy. What renders this the more provoking is, that they who come among us from transatlantic seminaries of learning, where metrical studies are much more carefully pursued, frequently undertake to sit in judgment upon our violations of the laws of prosody and metre, when they themselves are at best but very poor representatives of the metrical knowledge which exists in their own countries.

One great obstacle to the successful cultivation of

prosodiacal studies among us has undoubtedly been the want of a proper treatise on the subject, which, without encumbering the student, in the commencement of his career, with any unusual burden, might, nevertheless, lay before him such a view of matters connected with the prosody and metres of the Greek tongue as would enable him to pursue his investigations in this department with satisfaction and advantage. The present treatise has been prepared with this view. Its object is to give all the necessary information appertaining to Greek prosody in a simple garb, and one which may invite rather than repel. The more intricate questions connected with the subject, and on which the ingenuity of European scholars loves to exercise itself, are here purposely omitted, and nothing is offered but what may prove immediately and permanently useful.

The Choral Scanning is intended to initiate the young scholar into a department of metrical study, which, to the inexperienced, bears a very formidable name ; but is in reality, with the exception of a few knotty points that occasionally present themselves, a very pleasing branch of investigation, and a very inviting field for the ingenuity of the student. Choral Scanning has hitherto been regarded by many among us as a mere piece of chance-work, with no certain rules to guide or inform us when we are correct. It is hoped that the aids afforded in the present treatise on this part of the subject will tend to show that there is even here much of certainty, and much that may lead to satisfactory results.

The introduction of remarks on Indo-Germanic Analogies into a work on Greek Prosody may require some explanation. The observations in question were intended to accompany a Greek Grammar recently published, but were withheld from the fear of making that work too voluminous and expensive. They are given here, at the end of the Prosody, partly because no other avenue may present itself for years by which they can be brought forward, and partly out of compliment to the distinguished philologist whose name graces the dedication of this volume, and who has done more for comparative philology than any American scholar. Had he undertaken to write on this subject, the remarks appended to the present work would never have appeared.

The Sanscrit Question, as it has been termed, has never obtained a fair hearing among us. On the part of its opponents all is mere idle assertion, and the specious, but most erroneous and unscholarlike, theory of Dugald Stewart appears to them to have laid the controversy completely at rest. Many of our half-learned youth, too, have caught the infection ; and believing, of course, that what is delivered on this subject with oracular gravity, sometimes even from a professor's chair, must be the result of careful investigation, and in every point of view deserving of being followed, almost regard the term Sanscrit as a species of by-word and mockery. It is hoped that the observations appended to the present volume will make the matter in controversy more clearly understood, until some abler pen shall present

us with a complete and overpowering view of Indo-Germanic Analogies. It is mortifying, indeed, to think that any remarks at all should be now needed to prove that the Sanscrit is not a mere piece of patchwork from the Greek. Yet so it is. What in our own country is still regarded as a most ingenious and conclusive theory, would, on the continent of Europe, subject the individual, who might be bold enough to advocate it, to a direct imputation of lunacy.

Columbia College, Aug. 20, 1838.

P A R T I.

P R O S O D Y.



GREEK PROSODY.

I.

I. PROSODY (*προσῳδία*), in its common acceptation at the present day, treats of the quantity of syllables, or the time occupied in pronouncing them.

II. The ancient Greek grammarians, however, connected with the term a much more comprehensive meaning, and made it refer to everything by which the *sound* of a syllable was affected. Hence prosody, with them, included also the accents and breathings.¹

III. Hence it is clear how the ancients came to speak of *seven proper prosodies*, for they included the threefold accent, the twofold breathing, and the twofold quantity.²

IV. To these seven proper prosodies the ancients added what are called the *affections* of a word, or the *influences* upon it (*πάθη*), and denominated these *improper prosodies*.³

V. The three improper prosodies were the *apostrophe*, *hyphen*, and *hypodiastole*.⁴

VI. Hence prosody, in its strict acceptation, is *tenfold*,⁵ consisting of the *seven proper* and the *three improper* kinds. In the present treatise, however, we will confine ourselves merely to the consideration of *Quantity* and *Metre*.

1. Bekker, *Anecdot. Græc.* 676, 18. Ὁρίζονται οὖν τὴν προσῳδίαν οὕτως, κ. τ. λ. Compare Spitzner, *Pros. Gr.* § 1.

2. Chæroboscus, ap. Bekker, *A. G.* 703, 24. Ἰστέον δτι τριχῶς λέγεται ἡ προσῳδία, κ. τ. λ.

3. Bekker, 683, 22. Χρὴ δὲ γινώσκειν δτι τὰ πάθη οὐκ εἰσὶ κυρίως προσῳδίαι, ἀλλὰ καταχρηστικῶς, κ. τ. λ.

4. Bekker, l. c.

5. Bekker, 674, 1. Προσῳδίαι εἰσὶ δέκα, βξεῖα, βαρεῖα, περισπωμένη, μακρά, βραχεῖα, δασεῖα, ψιλή, ἀπόστροφος, ὑφὲν, καὶ ὑποδιαστολῆ.

II.

I. Every syllable is either long or short ; or, in other words, requires a longer or shorter time for its pronunciation.

II. To these two kinds of syllables a third is to be added, which is called the *common* or *arbitrary*. By this is meant a syllable which may be used as long or short ; as, for example, a short vowel which may be short or long before a mute with a liquid, or a short final syllable which may be lengthened by crasis or otherwise.¹

III.

GENERAL RULE.

In Greek, the vowels *e* and *o* are *short by nature*, *η* and *ω* are *long by nature*, and *a*, *ι*, *υ*, are *doubtful*.

1. When a vowel is said to be *short by nature*, the meaning is, that it is short by its natural pronunciation, being equivalent merely to one short time. On the other hand, a vowel long by nature is long by its natural pronunciation, being equal to two short times. Thus *η* is equivalent to *εε*, and *ω* to *οο*.

2. Hence it follows, that the short vowel *e* has *η* for its corresponding long one ; and the short vowel *o*, in like manner, has *ω* for its long. But in the case of *a*, *ι*, *υ*, there is no distinct mark or letter by which the eye can tell at the instant whether these vowels are long or short, and hence they are called *doubtful*.²

1. It is evident, that, in proper metres, the syllable, in itself arbitrary, has always the definite quantity of a long or short. Compare the language of Hermann, *ELEM. DOCTR. METR.* c. 9, § 1. “ *Quum in numeris tempora omnia certa ac definita esse debeant, facile intelligitur, in numeris ipsis nihil usquam posse anceps esse; itaque, si quæ inveniuntur ancipites syllabæ, i. e., quæ breves sint, quum longæ esse debeant, vel longæ, quum debeant breves esse, eas, quod ad numerum attinet, pro talibus numerari, quales debeant esse, etsi non sint tales.* ”

2. The doubtful vowels were called by some of the ancient grammarians δίχροα, i. e., double-timed ; by others ἀμφίκλα, i. e., indefinite. Compare *Bekker, An. Gr.* 800, 27.

3. It must be carefully borne in mind, however, that, by actual usage, every syllable in any particular case always has a definite quantity, either long or short; and that, when we speak of doubtful syllables, we do not mean that they have anything doubtful in their nature, or wavering between long and short as regards the same word; but only that they have no corresponding long or short marks by which the eye can detect their quantity at a glance.

IV.

RULES FOR LONG VOWELS.

1. NATURE.

I. Every syllable which has an η or ω is long by nature; as, $\bar{\eta}\mu\acute{e}r\alpha$, $\bar{\omega}\mu\acute{o}s$, &c.

II. Every diphthong, or double vowel, likewise makes a syllable naturally long; as, $a\acute{r}\rho\omega$, $a\acute{v}\rho\alpha$, $\tau e\bar{i}\chi\omega s$, $e\bar{v}\rho\omega s$, $o\acute{l}k\omega s$, $o\acute{n}\delta\omega s$, $\mu\eta\tau r\omega\acute{u}a$, $\acute{a}y\omega\rho\bar{a}$, &c.

III. When two vowels are combined by contraction into one, the syllable becomes naturally long; as, $\bar{a}\bar{\delta}\omega$ for $\acute{a}\acute{e}\acute{l}\delta\omega$; $\bar{a}\bar{r}g\acute{o}s$ for $\acute{a}\acute{e}r\acute{g}\acute{o}s$; $\bar{e}\bar{r}\omega s$ for $\acute{e}\acute{e}r\acute{o}s$.

IV. Every circumflexed vowel is long; as, $\bar{\delta}\rho\bar{a}m\bar{a}$, $\bar{\pi}\bar{a}n\bar{s}\bar{a}$, $\bar{x}n\bar{i}\bar{s}\bar{a}$, $\bar{\rho}\bar{u}\bar{m}\bar{a}$.¹

Exceptions.

1. Every final syllable, which is long by reason of a vowel or diphthong, can be made short if it stand in the thesis,² and the next word begins with a vowel; and in the epic writers this shortening amounts almost to a constant rule;³

1. This will be again considered under the head of accent.

2. The *thesis* is that part of the foot on which the stress of the voice does not fall, and is opposed to the *arsis*; thus, in $\bar{\eta}\mu\acute{e}n\eta$, the first syllable has the *arsis*, the remaining two are in the *thesis*.

3. The principle on which this exception depends is easily explained. The η in $\bar{\eta}\mu\acute{e}n\eta$, for example, is equivalent to ee , and one of these epsilon being supposed to be elided before the initial vowel of the following word, the other epsilon remains, of course, short by nature. In other words, the final vowel of $\bar{\eta}\mu\acute{e}n\eta$ loses, as it were, a portion of its natural length, by the sinking of the voice and by the vowel immediately follow-

as, ἡμένῃ ἐν βένθεσσιν (*Hom. Il.* 1, 358); ἄμφῳ διώσ (Ib. 23); δεχθαὶ ἄποινα (Ib. 57); κλῦθι μεν Ἀργυρότοξ' (Ib. 177), &c.

2. On the contrary, the long vowel retains its natural measure when it falls in the arsis of the foot. The following Homeric verses contain examples of both kinds.¹

'Ημετέρῳ ἐνὶ οἴκῳ, ἐν Ἀργεῖ, τηλόθι πάτρης. (*Il.* 1, 30.)

Τίες, δέ μὲν Κτεάτοι, δέ δέ Εύρυτοι Ἀκτορίωνος. (*Il.* 2, 621.)

3. Nevertheless, the epic, and, after their example, the elegiac poets, sometimes permit the long vowel or diphthong to retain its quantity even in the thesis of the foot.²

4. A long vowel or diphthong, with a vowel following, is sometimes shortened in the middle of a word; as, ἐμπαῖος, οἴος, νιός, τοῖοῦτος, τοντοῦτος,³ &c.

ing it. So the ω in $\delta\mu\phi\omega$ is equivalent to two omicrons, one of which it loses before the following vowel, while the other remains short. In like manner, the diphthongs $a\iota$ in $\delta\epsilon\chi\theta\alpha\iota$, and $e\upsilon$ in $\mu\epsilon\nu$, are supposed each to lose a vowel.

1. Here, after one of the vowels has been supposed to be elided, and a single short vowel remains, this latter, being in the arsis of the foot, receives the stress of the voice, and becomes long again. Thus, in the foot $\rho\bar{\omega}\ \check{\epsilon}n\check{\iota}$, the syllable $\rho\omega$ is in the arsis, and hence, though one of the omicrons composing the omega is supposed to be cut off before the initial vowel of $\check{\epsilon}n\check{\iota}$, and only a single omicron remains, that omicron is nevertheless lengthened by the stress of the voice falling upon it. On the other hand, in the foot $\sigma\bar{\iota}\kappa\bar{\omega}\ \check{\epsilon}n\check{\iota}$, the omega is in the thesis, and hence, after this vowel has lost one of its component omicrons before the next word, there is no stress of the voice upon the other omicron, and therefore it remains short.

2. It is not correct to say that this mostly takes place only in words to which a digamma was originally prefixed. Passages frequently occur in which these lengthenings are found without the support of the digamma.

3. Homer only shortens certain forms, of which $\acute{\epsilon}\mu\pi\alpha\iota\sigma$ and $\sigma\bar{\iota}\sigma$ are two instances. With the Attic dramatic poets, the shortening of the diphthong $a\iota$ is much more rare than that of $\sigma\iota$, and occurs principally in the words $\delta\epsilon\iota\lambda\alpha\iota\sigma$, $\gamma\epsilon\pi\alpha\iota\sigma$, $\kappa\epsilon\rho\phi\alpha\iota\sigma$, and that, too, mostly in anapaestic and dactylic metres. (Compare remarks under the head of *Hiatus* in the iambic trimeter, page 67 of this volume.) The comic, later epic, and epigrammatic poets have proceeded the farthest in this shortening of long syllables. Upon the whole, it must be remarked, that the shortening here referred to takes place most frequently in the diphthongs $\sigma\iota$ and $a\iota$, which the grammarians never regarded as a full long quantity in the thesis of the tone. Hence the ancients attribute to the article $\sigma\bar{\iota}$, $a\iota$, only $1\frac{1}{2}$ time. *Bekker, An. Gr.* 821, 29. *Spitzner, Gr. Pros.* p. 8.

II. POSITION.

I. A short or doubtful vowel before two consonants or a double letter (ζ , ξ , ψ) is almost always long; as, $\sigma\tau\bar{\epsilon}\lambda\omega$, $\bar{\delta}\mu\mu\alpha$, $\bar{a}n\tau\bar{a}g\omega$, $\tau\rho\acute{a}\pi\bar{e}\zeta\alpha$, $\bar{\alpha}m\bar{a}\xi\alpha$, $\bar{\delta}\bar{i}\psi\alpha$.

II. These two consonants may belong to the same word with the vowel; as, $\bar{\epsilon}\sigma\pi\bar{e}\rho\sigma$, or one of them may belong to the same word, and the other to the succeeding word; as, $\tau\bar{w}\bar{n}\bar{\alpha}m\bar{o}\theta\bar{e}\bar{v}\gamma\epsilon$, $\vartheta\epsilon\bar{a}\bar{\delta}\bar{y}\bar{g}\bar{a}\bar{t}\bar{e}\bar{r}\Delta i\bar{o}\bar{s}$, or both may be found at the beginning of the following word; as, $\bar{a}n\bar{\delta}\bar{r}\bar{a}\bar{\delta}\bar{u}\bar{n}\bar{\eta}\bar{t}\bar{d}\bar{u}\bar{\epsilon}\bar{o}\bar{u}\bar{t}\bar{a}$.

Exceptions.

1. A short vowel before a mute, followed by a liquid (λ , μ , ν , ρ), remains short, provided the mute and liquid belong to one and the same syllable.¹

2. This rule, however, of a vowel before a mute and liquid, is itself subject to the following limitations:

I. Homer and the oldest Greek poets mostly avoid the shortening of syllables before a mute and liquid, and generally permit it only when the form, followed by ρ or λ , could not otherwise be adapted to the verse. Hence Homer usually shortens the preceding syllable only before $\beta\rho$, $\delta\rho$, $\vartheta\rho$, $\kappa\rho$, $\pi\rho$, $\tau\rho$, $\phi\rho$, $\chi\rho$, and before $\kappa\lambda$, $\pi\lambda$, $\tau\lambda$, $\chi\lambda$.

II. In scanning the dramatic writers, the following cases must be carefully noted.

(a.) A short vowel before a soft mute (π , κ , τ), or an aspirate (ϕ , χ , θ) followed by a liquid, is much rather left short than lengthened by the Attic poets.²

(β.) A short vowel before a middle mute (β , γ , δ), fol-

1. The syllable, therefore, always remains long, 1. When the liquid stands before the mute; as, $\delta\bar{e}\rho\kappa\omega$. 2. In compound words, whether the liquid precede or follow; as, $\bar{\epsilon}\bar{k}\bar{l}\bar{a}\bar{m}\bar{b}\bar{a}\bar{n}\omega$. 3. When a word ends with one of the two consonants, and the next begins with the other; as, $\bar{\epsilon}\bar{r}\bar{e}\bar{s}\bar{\mu}\bar{e}\bar{g}\bar{a}\bar{l}\bar{\eta}$, $\bar{\lambda}\bar{e}\bar{g}\bar{u}\bar{o}\bar{s}\bar{w}\bar{\pi}\bar{a}\bar{n}\bar{t}\bar{e}\bar{s}$. 4. When the vowel is long by nature; as, $\bar{\epsilon}\bar{p}\bar{a}\bar{\theta}\bar{l}\bar{o}\bar{v}\bar{u}$, $\bar{\mu}\bar{h}\bar{u}\bar{n}\bar{u}\bar{t}\bar{r}\bar{o}\bar{v}\bar{u}$.

2. Porson, ad Eurip. Orest. 64. Erfurdt, ad Soph. Aj. 1109.

lowed by ρ , is short in the comic writers, but in tragedy is mostly long.

(γ.) A short vowel before a middle mute, followed by any liquid except ρ , is almost always long. In Euripides such syllables are always long; but in Æschylus, Sophocles, and Aristophanes, they are sometimes short.¹

(δ.) The tragic writers occasionally leave a vowel short before the two liquids $\mu\nu$.²

III. As the epic writers, according to what has just been remarked (2, 1), employ this shortening chiefly when the word cannot in any other manner be adapted to the measure, this circumstance explains why sometimes even two mutes, as $\sigma\kappa$, and the double consonant ζ , neglect length by position, and leave the preceding vowel short; as, for example, before Ζάκυνθος, Ζέλεια, Σκάμανδρος, σκέπαρνον, &c.³

V.

RULES FOR SHORT VOWELS.

I. A vowel before another vowel or diphthong is, generally speaking, short. Still, however, there are numerous exceptions to this rule, which will be mentioned in the course of the work.

II. Every syllable which has an ε or \circ is short by nature, unless lengthened by position or crasis; as, ἔπος.

1. Porson, *ad Eurip. Hec.* 298. Elmsley, *ad Eurip. Med.* 288.

2. This is opposed by some critics, and among the rest by Elmsley (*ad Eurip. Bacch.* 1132), but the rule is successfully defended by Porson.

3. To remove these shortenings, Knight (*Proleg. ad Hom.* 79) writes Δάκυνθος, Δέλεια, Κάμανδρος, &c., and refers, in support of this opinion, to the coins of Zancle (Messana) of the seventh century B.C., which give the name of the place in the old form, ΔΑΝΚΛΗ. Thiersch (*Gr. Gr.* § 146, 8) thinks that this form for the name of Zancle may have arisen from the defective orthography of ancient times. This, however, is very unlikely; and we may cite, in support of Knight's opinion, the οὐχὶ μάραγδον of Asclepiades (*Anthol. Pal.* vol. ii., p. 501).

Exceptions.

The Greek poets, especially the epic, often avail themselves of the aid of the *arsis* in lengthening a short syllable. This takes place, I. At the end of words; II. In the beginning of them; III. In the middle of compounds.

I. Lengthening of short syllables at the end of words.

1. A short syllable at the end of a word is often lengthened in this manner, when the next word begins with a liquid; as, *κατὰ λιπάρην* (*Il.* 6, 64); *δῆ μελίην* (*Il.* 20, 322); *ὑδατὶ νίζοντες* (*Il.* 7, 425); *ἀπὸ ρίον* (*Il.* 14, 154).

2. A short syllable at the end of a word is also sometimes lengthened in a similar manner, when the next word begins with the semivowel *σ*; as, *κατὰ συφεοῖσιν* (*Od.* 10, 238).¹

3. The Attics, in iambic trimeter verse, sometimes lengthen the short syllable before *ρ*; as, *παρὰ ρείθροισι* (*Soph. Antig.* 704). In the measures which approach nearer to the epic dialect, other syllables also occur lengthened.²

II. Lengthening of short syllables in the beginning of words.

Not only at the end, but also at the beginning of words, the epic language lengthens a short or doubtful vowel by the *arsis*, especially where two or more shorts follow. And here the following cases may be distinguished:

1. It happens least frequently that a pure short is made long; as, *Ζέφυρίη* (*Od.* 7, 119); *ἐπίτονος* (*Ib.* 12, 423); *δੂες* (*Ib.* 9, 425).

2. The doubtful vowels *α*, *ι*, *υ*, are far more frequently

1. Such lengthening is observed the most rarely before mutes, and least of all before the aspirates *φ*, *χ*, *θ*. The reason is, that the aspirates never admit of being doubled in pronunciation, whereas the liquids easily are.

2. *Hermann, ad Soph. Antig. l. c.—Id. El. Doctr. Metr.* 45.—*Markland, ad Eurip. Suppl.* 94.—*Elmsley, ad Eurip. Iph. in Taur.* p. 199, *Lips. ed.*

made long in the arsis of a tetrasyllable, or longer word ; as, for example, in such forms as ἀθάνατος, ἀκάματος, ἀνέφελος, ἀπάλαμος, ἀπονέεσθαι, ἀποδίωμαι, &c. The same usage occurs in many polysyllables, with *i* and *u* ; as, Διογενής, Πρīαμίδης, Ἰταλία, θῆγατέρα, ὑλακόμωροι, &c. In proper names, as *Priamides*, *Italia*, &c., the Latin poets have followed the example of the Greeks.

III. Lengthening of short syllables in the middle of verbs.

1. The epic writers often lengthen by arsis in the middle of compound words ; namely, when the latter part begins with a liquid ; as, διāμελεῖστί (*Od.* 9, 291) ; κατāνεύων (*Ib.* 490) ; κατāριγηλά (*Ib.* 14, 226).¹

2. The tragic writers have occasionally allowed themselves lengthenings of this kind, especially in proper names ; as, Ἰππόμέδων, Παρθēνοπαῖος.²

3. The lengthening in the middle of the word before other than liquid letters is quite rare, and occurs mostly only in polysyllabic words ; as, Διīπετέος (*Il.* 16, 174) ; Διōφανέος (*Anthol. Pal.* 1, 502, *Appollonid.* 6, 2) ; ἀπōέρσειε (*Il.* 21, 329).

VI.

RULES FOR DOUBTFUL VOWELS.

I. The chief object of Greek prosody is to reduce to rule the quantity of the doubtful or arbitrary vowels, *a*, *i*, *u*.

II. This is done in various ways, among which the position of the accent affords some, though not very extensive aid, as may be seen by what follows.

1. Spitzner recommends, that, in the case of short vowels, the consonant which follows be doubled ; as, ἔλλαβον, ἄλληκτος (*Gr. Pros.* p. 15). It is better, however, to write the consonant singly, and suppose it to be doubled in pronunciation.

2. Compare Hermann, *El. Doctr. Metr.* p. 28.

3. In cases of this kind, many critics have recourse to the digamma. (Spitzner, *de Vers. Gr. Heroic.* p. 86.)

Use of accent in determining quantity.

I. Every syllable marked with a circumflex is long by nature ; and, therefore, when this accent stands upon a doubtful vowel, it shows this vowel to be long ; as, *κλῦθι*, *πρᾶγμα*.

II. In like manner, when the acute accent stands upon the penult of a polysyllabic word, the final syllable is long ; as, *ἄγιος*, *ἀγίᾳ*, *ἄγιον*. So, also, *παιδεῖā*, *ρητορεῖā*.¹

III. On the other hand, when a doubtful vowel stands at the end of a word, and the penult has the circumflex, the final syllable is short ; as, *κλῦθι*, *πρᾶγμă*.²

IV. The final syllable is also short when the acute is on the antepenult ; as, *τύφθητι*, *Κέρκυρă*.³

V. In dissyllabic and polysyllabic words, when the final syllable is short and the penult has the acute accent, the penult also is short ; as, *κρίσις* (*ī*), *λύσις* (*ū*), *πολλάκις* (*ă*).⁴

VI. As, however, the length or shortness of a syllable can be obtained only imperfectly from the accent, it is necessary to seek for general rules, which may coincide with the usage of the poets. These we will now proceed to give.

I.

*Of the doubtful vowels in the end of words.*I. Final *a* is short ; as, *τράπεζă*, *ἴνă*, *ἱππότă*, *τέτνφă*.

1. A long vowel being equal to two short ones, and the accent which stood on the antepenult of *ἄγιος* being shifted to the penult of *ἀγίᾳ*, this penult becomes, in fact, the antepenult, beyond which the accent cannot be thrown back ; the final syllable being now equal to two vowels, and compelling, of course, the acute to be transferred to the *i*.

2. In this case, when we resolve the word, the acute stands over the antepenult, and the circumflex is formed from the union of the acute of the antepenult with the grave of the penult ; as, *μάὰλλον*, *μᾶλλον*. Now if the last syllable were long here, the acute would fall upon the fourth syllable from the end, which is contrary to one of the laws of the acute accent.

3. This follows from what has been said under note 1.

4. For, if the penult were long in this case, it would require to be marked with the circumflex.

Exceptions.

1. But *a* pure is long ; as, Ἀθήναā, φιλίā, σικύā, except verbals in *τρια* ; as, ψαλτριā, and derivatives from adjectives in *ης* ; as, ἀλήθειā ; and also *ἱέρειā*, *κώδειā*, *βασίλειā* (*a queen*) ; but *βασιλείā* (*a kingdom*), and *βασίλειā* (adj. fem. *royal*).
2. The Doric *a* for *η* is long ; as, φάμā, Αἰνείā ; and also the Doric genitive in *a* from nominatives in *ας* and *ης* ; as, Ἀννίβāς, ā ; Ἀτρείδης, ā.
3. Words ending in *δā* and *θā* have the *a* long ; as, βασιλίνδā, Λήδā, Σιμαίθā, except ἄκανθā and ἥλιθā.¹
4. Words ending in *ρā* not preceded by a diphthong ;² as, κάρā, πήρā, χαρā ; except ἄγκυρā, γέφυρā, ὅλυρā, κέρκυρā, and the perfect middle of verbs in *ρω* ; as, διέφθορā, πέπορā.
5. Words ending in *ρā* with a consonant preceding ; as, ἄγρā, πέτρā, ἀκέστρā ; except σφοδρā, σκολοπένδρā, Τανάγρā.
6. All feminine adjectives from masculines in *ος* ; as, δικαιā ; except δīā, πότνιā, īā, and μīā.
7. Duals in *a*, as *μουσā*, and vocatives from nouns in *ας*, as *Αἰνείā*,³ or poetical vocatives of the third declension, as *Λαοδάμā*, *Πολυδάμā*.
8. The accusative in *εα*, from the genitive (third declension) in *εως* ; as, Πηλέā, from Πηλέως ; βασιλέā, from βασιλέως ; but in Homeric Greek, Πηλέā,⁴ from Πηλῆος ; βασιλῆā, from βασιλῆος.⁵

1. The length of the final syllable in words ending in *δā* and *θā*, appears to be derived from their Doric origin. *Lobeck. ad Phryn.* 438.

2. For *πεῖρā*, *μεῖρā*, *σφαιρā*, &c., have the final syllable short. The word *έταιρā* retains the long *a*, as being formed from *έταρος*, *έτάρα*, *έταιρα*. Again, *Αἴθρā* and *Φαιδρā* take the long quantity on account of the two consonants that intervene between the diphthong and final syllable.

3. But the vocative in *a* from masculine nouns in *ης* is short.

4. In Homer (*Il.* 1, 265 ; *Od.* 12, 630) Θησέα is to be pronounced, by synizesis, Θησēā. So also Τυδέα (*Il.* 7, 222), of which the Homeric genitive is Τυδέος.

5. Even in Attic Greek the *a* is sometimes shortened. Compare *Porson, ad Eurip. Hec.* 870.

9. Nouns in *eia*, from verbs in *evw*; as, προφητείā, δουλείā.¹

II. Final *av* is short; as, āv, πάμπāv, Αλāv, μέλāv, ποίησāv, ἔτυψāv. X

Exceptions.

1. Masculines in *av* are long; as, Τιτāv, παιāv.

2. The neuter adjective πāv } and hence the Attics appear to have taken occasion to lengthen here and there the forms compounded with it; as, āπāv, ἐπίπāv, παράπāv. But πάμπāv and πρόπāv are probably everywhere decidedly short.²

3. Adverbs in *av*; as, λίāv, ἄγāv, πέρāv. On the contrary, δτāv and δπότāv follow the quantity of the simple āv.

4. Accusatives of the first declension, from a long nominative; as, φιλίāv, from φιλίā; Αλνείāv, from Αλνείāς. But the accusative in *av* from a short nominative is short; as, ποτνίāv, from ποτνίā; τράπεζāv, from τράπεζā.

5. The Doric genitive plural of the first declension in āv, as formed by contraction, is likewise always long; as, μελιāv, ννυφāv, for μελιῶv, ννυφῶv. So, also, the Doric forms derived from those in η, or produced by contraction; as, ποιμāv, Ποσειδāv, Ἀλκμāv.

III. Final *ap* is short; as, ὄνāp, νέκτāp, μάκāp.

Exceptions.

1. Monosyllables in *ap* are long; as, κāp, ψāp.

2. The adverb γὰp is properly short; but before *oī* and similar words it very often occurs long in epic language, through the force of the following breathing.³

1. For more special rules concerning *eia*, *ia*, *oia*, and *aia*, in Attic Greek, consult Maltby, *Lex. Pros.* cc. v. and vii.; of his *Prosody*, p. ix. and lxv., ed. 2.

2. Blomfield, *ad Aesch. Pers.* 42. Buttmann, *Gr. Gr.* § 62, n. 5.

3. D'Orville, *Vann. Crit.* p. 391, seq.

IV. Final *aς* is long; as, Αἰνεῖας, πᾶς, ἴμᾶς, φιλᾶς, τύφᾶς, ἡμᾶς.

Exceptions.

1. Words of the third declension not forming the genitive in *αντος*; as, μέλας, μέγας, λαμπάς, σέλας, κέρας, &c. But *τάλας* has the final syllable long.
2. The accusative plural of nouns and participles of the third declension; as, Τιτᾶνᾶς, τύπτοντας, ποίμενας, φρένας, &c. (but βασιλέᾶς, from βασιλέā). The accusative plural of the first declension, on the other hand, is always long.
3. Adverbs in *aς* are short; as, πέλας, ἀτρέμας, ἀγκάς.
4. *Aς* is short in the second person of the different tenses which terminate therein; as, ἔτεγξας, τέγξειας, οἰδας, λέλοιπας, πέφυκας. ~~✓~~
5. By a license of the Doric dialect, forms in *aς*, otherwise long, are occasionally shortened, and that, too, even in accusatives plural of the first declension; as, Μοίρας (*Theocrit.* 2, 160); αὐτᾶς (*Id.* 3, 2); νύμφᾶς (*Id.* 4, 29).

II. Of Final *i*.

I. Final *i* is short; as, ἵφι, δτι, μέλι, τύπτουσι, τίθημι, &c.

Exceptions.

1. But the abridged form *κρῖ* (for *κρίθη*) is long, together with the names of letters in *i*; as, ξῖ, πῖ, &c..
2. The paragogic *i*, added by the Attic comic poets and orators to certain pronouns and adverbs, is likewise long; as, οὔτοσī, νννī, ούτωσī, &c. So the similar *i* in the words δδī, ταυτī, δενρī, &c.
3. Adverbs ending in *i*, and formed from nouns, have the *i* either long or short, but more commonly short; such as ἀμοχθī, ἀμαχητī, πανδημī, πανομιλī, ἀπονητī, &c.

But those which refer to *nations* have the *i* always short; as, Σκυθιστὶ, Ἀργολιστὶ, Βαρβαριστὶ, &c.!

II. Final *iv* is short; as, τύπτουσιν, ἔριν, πάλιν, πόλιν, πρῖν, νῖν, σφῖν.

Exceptions.

1. Final *iv*, making *īnos* in the genitive, is long; as, ρῆμῖν, ἱκτῖν.
2. Nouns that have two terminations for the nominative; as, δελφῖν (otherwise δελφῖς), ἀκτῖν, ρῖν, ἴν, λῖν.
3. The datives plural ἡμῖν and ὑμῖν, though in several instances Sophocles makes ἡμῖν and ὑμῖν, and the epic dialect has also ἄμμιν, ὑμμῖν.

III. Final *īs* is short; as, δῖς, τρῖς, πολῖς, τυραννῖς, &c.

Exceptions.

1. Monosyllabic nouns, and those which have two terminations for the nominative; as, Ἡς, λᾶς, φῖς, κῆς, δελφῖς, ἀκτῖς.
2. Dissyllables which make the penult of the genitive long; as, ἀχῖς, βαλβῖς, κληῖς, κυνημῖς, κρηπῖς, ὅρνῖς,² &c.
3. Polysyllables with two short syllables before the last; as, βατραχῖς, καλαμῖς, κανονῖς, πλοκαμῖς, ράφανῖς, &c. (but βασιλῖς, ἱκέτῖς).

1. Consult Blomfield, *ad Aesch. Prom.* 216. According to this critic, the adverbs in question ought always to be written with a simple vowel in the termination. The MSS. fluctuate between *i* and *ei*; as, ἀμογητί and αμογητεί, ἀνατί and ἀνατεί. On the other hand, Lobeck, *ad Soph. Antig.* 1213, maintains that the diphthong is admissible into the words derived from adjectives; but in those from substantives he would make the formation conform strictly to the radical word. Spitzner, *Pros. Gr.* p. 48.

2. ὅρνις, however, has the last syllable often short in tragedy, though always long in comedy (*Porson, ad Eur. Hec.* 204). In Homeric Greek the final syllable is long. Spitzner thinks that we must assume a double form, δρνις, ιθος, ἴν, and also δρνιος, ἴν. The yet extant plural δρνεις favours this opinion.

4. Adjectives in *ις*, compounded from long forms, are likewise long in the final syllable ; as, ἀλικρηπῖς, Βαθυκυνημῖς, &c.

III. Of Final *v*.

- I. Final *v* is short ; as, σῦ, γόνῦ, γλυκῦ, δάκρῦ, ἄστυ.

Exceptions.

1. The third person singular of the imperfect and second aorist of verbs in *νμι* ; as, ἔδυ, ἔφυ ; also of the second person imperative in one of its forms ; as, δεικνῦ, ¹ δύνυ.
2. The names of the letters μῦ, νῦ ; and fictitious words ; as, υ, γρῦ, &c.

- II. Final *νν* is short ; as, σῦν, πολῦν, βραδῦν, ζευγνῦν.

Exceptions.

1. The accusative of nouns which have *ῦς* in the nominative ; as, ίλῦν, ίχθῦν, ίσχῦν, δρῦν, μῦν.
2. Nouns that have two terminations for the nominative ; as, Φόρκυν (otherwise Φόρκυς) ; or *ῦνος* in the genitive ; as, μόσσοῦν.
3. The first person singular imperfect and second aorist of verbs in *νμι* ; as, ἔφυν, ἔδυν, ἔδείκνυν, ἔζεύγνυν.
4. Νῦν, when equivalent to *nunc*. Νῦν, the enclitic, though short in Homer (who uses also *νῦ*), is often long in tragedy, and always long in comedy.²

- III. Final *νρ* is long ; as, πῦρ, μάρτυρ. Yet, in the oblique cases, these make πῦρος, πῦρι ; μάρτυρος, μάρτυρι.³

1. The third person imperative, δεικνῦτο, follows the analogy of δεικνῦθι.

2. Monk. *ad Eurip. Alcest.* 1096. *Id. in Mus. Crit.* vol. i., p. 73. An opposite doctrine is maintained, however, by Ellendt, *Lex. Soph.* vol. ii., p. 183.

3. The Etym. Mag. 506, 20, considers substantives in *νρ* as scarcely Greek, and admits only such as μάρτυρ, ψίθυρ, &c., but rejects forms like Κέρκυρ, Ιλλύρ, to which Arcadius, *de Acc.* 19, 17, adds also Δίγυρ.

IV. Final $\nu\varsigma$ is short; as, *βαθῦς*, *κόρυς*, *πῆχυς*, *πρέσβυς*, *βαρῦς*, *δξῦς*.

Exceptions.

1. Nouns in $\nu\varsigma$, which have $\nu\circ\varsigma$ in the genitive; as, *ἀχλῦς*, *ἰλῦς*, *ἰχθῦς*, *νηδῦς*, *δφρῦς*, *πληθῦς*.¹
2. Nouns which have two terminations in the nominative; as, *Φόρκυς*.
3. Monosyllables; as, *μῆς*, *σῦς*.
4. Terminations of verbs in $\nu\mu\varsigma$; as, *δείκνυς* (second person singular present), *δεικνῦς* (participle), *ἐδείκνυς*, &c.

II.

Of the doubtful vowels in the increment of nouns.

I. A in the increment of nouns is generally short; as, *σῶμα*, *ἄτος*; *κρέας*, *ἄτος*; *νέκταρ*, *ἄρος*; *μέλαν*, *ἄνος*; *ἄνθαξ*, *ἄκος*; **Ἀραψ*, *ἄβος*; *μάκαρ*, *ἄρος*; *ἄλς*, *ἄλος*; *τάλας*, *ἄνος*, &c.

Exceptions.

1. All increments in *ανος* are long, except *τάλανος*, *μέλανος*; as, *Τιτάν*, *ἄνος*; *Πάν*, *ἄνος*; **Ανίαν*, *ἄνος*; *παίαν*, *ἄνος*, &c.
2. All increments in *ακος*, from nominatives in *αξ* pure, are long; as, *οἴαξ*, *ἄκος*; *ρύαξ*, *ἄκος*; *φαίαξ*, *ἄκος*; *φλύαξ*, *ἄκος*, &c.
3. A is long in the dative plural of nouns, &c., that have a long penult in the genitive singular; as, *γίγας*, *αντος*, *ἄσι*; *τύψας*, *αντος*, *ἄσι*; *πᾶς*, *αντος*, *ἄσι*. But those which are syncopated in the singular have the *a* short; as, *ἀνδρᾶσι*, *πατρᾶσι*.
4. Add the following examples of nouns which have *a* in the increment long.

3. But *κλιτύς*, *Eurip. Hippol.* 227, and always so in tragedy. Also *ἄρκυς*. Monk, *ad Eurip. l. c.*

κέρας,	ἄτος, ¹	θώραξ,	ἄκος,	πόρπαξ,	ἄκος,
φρέαρ,	ἄτος,	ἱέραξ,	ἄκος,	κώδαξ,	ἄκος,
κράς,	ἄτος,	κόρδαξ,	ἄκος,	λάβραξ,	ἄκος,
ψάρ,	ἄρος,	ῥάξ,	ἄγος,	σύρφαξ,	ἄκος,
κάρ,	ἄρος,	φέναξ,	ἄκος,	βλάξ,	ἄκος.

II. I is short in the increment of neuter nouns ; as, μέλι, ἵτος ; and in masculines and feminines which have the genitive in ιος, ιδος, or ιτος ; as, πόλις, ιος ; έρις, έριδος ; χάρις, ιτος.

Exceptions.

1. The following, however, have a long penult :

ἀψίς,	ἴδος,	κυημίς,	ἴδος,	σφραγίς,	ἴδος,
βαλβίς,	ἴδος,	κρηπίς,	ἴδος,	σχοινίς,	ἴδος,
καρίς,	ἴδος,	κρηνίς,	ἴδος,	χειρίς,	ἴδος,
κηλίς,	ἴδος,	νεβρίς,	ἴδος,	χυτρίς,	ἴδος,
κλητίς,	ἴδος,	νησίς,	ἴδος,	ψηφίς,	ἴδος.

2. Add the following :

βατραχίς,	ἴδος,
κανονίς,	ἴδος,
πλοκαμίς,	ἴδος,
ῥαφανίς,	ἴδος,
σισαμίς,	ἴδος,

And other trisyllables which have the two prior syllables short, except βασιλίς, ιδος, and ίκετίς, ιδος.

III. I is long in the increment of masculine and feminine nouns which have two terminations in the nominative ; as, δελφίς or δελφίν, ινος ; ἀκτίς or ἀκτίν, ινος.

IV. I is also long in the increment of monosyllables ; as, θίν, θίνός ; ίς, ινός ; λίς, λιτός ; θρίψ, θρίπός ; excepting, however, τίς, τινος, and Δίς, Διός.

V. I is also long in nouns in ις, ιθος ; ιψ, ιπος ; ιξ, ιγος ; and ιξ, ικος ; as, δρυις, ιθος ; τέττιξ, ιγος ; μάστιξ, ιγος,

1. Maltby, *Lex. Pros. c. iv.*, p. lix., 2d ed. (Dissertation on the words κέρας, κρέας, and φρέαρ).

"*a lash*;"¹ φοίνιξ, ἵκος. Homer, however, has Θρῆικες always short.

VI. But *i* is generally short in nouns in *iψ*, *ἴδος*; and *ιξ*, *ἴχος*; as, χέριψ, *ἴδος*; στίξ, *ἴχος*; θρίξ, *τρίχός*; μάστιξ, *ἴχος*, "*a gum*."

VII. *T* is short in the increment of monosyllables in *υς*, *ῦος*; as, δρῦς, *δρῦός*; μῦς, *μῦός*.

VIII. *T* is also short in the increment of neuters in *v*; as, δάκρυ, *ῦος*.

IX. *T* is likewise short in the increment of masculines and feminines in *υς* and *υρ*; as, νέκυς, *ῦος*; ἰλύς, *ἰλύος*; ἴχθύς, *ῦος*; μάρτυρ, *ῦρος*; and also in the neuter noun πῦρ, *πῦρός*. But δαδύς, *ῦδος*, and κωμύς, *ῦθος*, must be excepted.

X. *T* is generally short in the increment of nouns in *υξ* and *υψ*; as, δύνυξ, *ῦχος*; Χάλιψ, *ῦδος*; except δοίδυξ, *ῦκος*; κόκκυξ, *ῦγος*; κήρυξ, *ῦκος*; Κήρυξ, *ῦκος*; γύψ, *ῦπος*; γρύψ, *ῦπος*; while Βέρρυξ has either *ῦκος* or *ῦκος*.

XI. Nouns of two terminations, in *υς* or *υν*, have *v* long in the increment; as, Φόρκυς or Φόρκυν, *ῦνος*.

III.

Of the doubtful vowels in the increment of verbs.

I. The quantity of the penult in the present and imperfect remains the same through all the voices and moods; as, κρῖνω, ἔκρινον, κρῖνε, κρῖνοιμι, κρῖνω, κρῖνειν, κρῖνων, κρῖνομαι, ἔκρινδμην, κρῖνον, &c.

II. Most tenses have the same quantity in the penult as those from which they are formed; as, ἐτῦπον, τῦπω, ἐτῦπην, τῦπησομαι, τέτυπα, ἐτετῦπειν, &c.

III. Verbs in ἄζω, ἵζω, and ὑζω, increase short in the future; as, ἀρπάζω, ἄσω; νομίζω, ἵσω; κλύζω, ὕσω.²

1. Μάστιξ, *ἴγος*, "*a lash*"; but μαστίξ, *ἴχος*, a species of gum.

2. The poets, especially the epic, not unfrequently lengthen the forms of verbs in ζω by doubling the sibilant letter, and that not merely in the *arsis*, but also in the *thesis*. Thus, αἴχματ' ὁ αἴχμασσονοι (Il. 4, 324); and ἐτομασσαίατ' Ἀιήνη (Ib. 10, 571), &c.

IV. Verbs in *aw*, when *aw* is preceded by a vowel, and all verbs in *ρaw*, have the penult of the future long ; as, ἔάω, ἄσω ; δράω, ἄσω ; δράω, ἄσω.¹

V. Verbs in *áw*, when preceded by a consonant other than *ρ*, have the penult of the future short ; as, σπάω, ἄσω ; γελάω, ἄσω.

VI. Verbs in *σω* shorten the penult of the future, dropping one of the sigmas ; as, πλάσσω, ἄσω ; ἵμάσσω, ἄσω..

VII. Liquid verbs, or those ending in *λω*, *μω*, *νω*, *ρω*, shorten the penult of the future, but in the first aorist active invariably take either a long vowel or a diphthong ; as, θάλλω, θᾶλῶ, ἔθηλα ; τέλλω, τελῶ, ἔτειλα ; φαίνω, φᾶνῶ, ἔφηνα ; δαρθύνω, δαρθῦνῶ, ἔδάρθῦνα ; σπείρω, σπερῶ, εσπαρκα.²

VIII. Verbs in *ιω*, not proceeding from roots in *ζω*, increase long in the future ; as, κυλίω, ἴσω ; κονίω, ἴσω. But ἐσθίω has the *i* everywhere short.³

IX. Dissyllabic verbs in *υω* are for the most part long in the future and aorist ; as, δύω, δῦσω, ἔδῦσα ; τρύω, τρῦσω, ἔτρῦσα. Except πτύω, πτῦσω, ἔπτῦσα ; κύω, κῦσω, ἔκῦσα ; βλύω, βλῦσω, ἔβλῦσα ; and one or two others.

X. Polysyllabic verbs in *υω*, on the other hand, are for the most part long in the penult of the future and aorist ; as, ἰσχύω, ἰσχῦσω, ἰσχῦσα ; δακρύω, δακρῦσω, ἔδακρῦσα, &c.

XI. But polysyllables in *υω* are for the most part short ; as, ἀνυώ, ἀνῦσω ; ἀρυώ, ἀρῦσω ; ἀφυώ, ἀφῦσω, &c.

XII. Verbs in *ύω*, which have lengthened forms in *υμι*,

1. Except κεράω, ἄσω ; and περάω, ἄσω, in the transitive signification ; for περάω, “*I pass over*,” has the *a* long. *Clarke, ad Il. 1, 67.*

2. The principle on which the change takes place is this : in the future the tone rests on the last syllable, which is contracted, and hence the previous syllable is short. In the aorist, however, the augment increases the number of syllables, and the tone consequently changes and travels back towards the root.

3. Compare *Draco, de Metr. 22, 25 ; 67, 7.—Etym. Mag. 575, 31.* The apparent contradiction among the ancients, it being elsewhere (*Const. Lasc. 247, 20.—Theod. Gaz. 77*) laid down, that, except in ἐσθίω, *i* is short in these penults, is ascribed by Spitzner and others to corruptions in those passages. *Gr. Pros. p. 87.*

for the most part shorten the doubtful vowel ; as, δεικνύω, ἐδείκνυον ; μηγνύω, ἐμίγνυον. The verbs φῦω and δῦω are not exceptions to this rule, since they do not furnish complete forms in νμ, but only in the second aorist.

XIII. Polysyllables in νμ have the ν everywhere short, except in the singular number of the present tense, active voice, and in the third person plural of the same tense and voice ; as, ζεύγνυμ, ζεύγνυσι ; but ζεύγνυμεν, ζεύγνυτε, ζεύγνυτον, ζεύγνυναι, &c.

XIV. On the other hand, dissyllables in νμ have the ν everywhere long ; as, δῦθι, δῦναι, ἐδῦτε, &c.

XV. The penult of the second future and second aorist is always short ; as, δᾶμῶ, λᾶθῶ, κρῦβῶ, λῖπῶ, ἐδᾶμον, ἐλᾶθον, ἐκρῦβον, ἐλῖπον. With the single exception of the verb πλήσσω, which, in the epic dialect, retains the long vowel in the penult ; as, ἐπλήγον, ἐπλήγην.¹

XVI. The third persons plural in ασι, and the feminine participle in ασα, are always long ; as, λελοίπᾶσι, κεκρύφασι, ἰστᾶσι ; τύψασα, γράψασα, &c.²

XVII. The augment, which, in verbs beginning with ν or ι, consists merely in lengthening this vowel, makes, of course, the initial syllable of the historical tenses long ; as, ἵκετεύω, ἵκέτενον, ἵκέτενσα.

XVIII. The doubtful vowel in the penult of the perfect active strictly follows the measure of the root in the present ; hence the middle syllable is short in most forms which have α in the present ; as, γράφω, γέγραφα ; but fluctuates

1. Clarke, ad. II. 3, 31. The Attic tragedians retain this in the simple form (*Eurip. Orest.* 487; *Electr.* 1148) ; but, on the contrary, shorten the compounds ; as, ἐκπλάγεῖσα (*Med.* 8), ἐκπλάγεντες (*Rhes.* 287). In like manner, besides ἐτμάγην in the passive, we have also ἐτμῆγην and the like in later authors. So in *Apollon. Rhod.* 4, 1052, ἀποτμηγέντες.

2. The old form of the third person plural ended in -ντι ; the τ was afterward changed into σ and the ν thrown out, the syllable, however, remaining long ; as, λελοίπᾶντι, λελοίπᾶσι, λελοίπᾶσι. So the primitive form of the feminine participle ended in -νσα, having the previous vowel long, and this afterward dropped the ν, but retained the long quantity ; as, τύψᾶνσα, τύψᾶσα.

in those with *i* and *u*; as, *τρῖβω*, *τέτριφα*; but *ῥίπτω*, *ἔρ-ριφα*; and again, *κύπτω*, *κέκυφα*; but *κρύπτω*, *κέκρυφα*.

XIX. The perfect middle, with the exception of those which have *a* in the root and change it into *o* (as, *τρέφω*, *ἔτραφον*, *τέτροφα*), has usually a long vowel in the penult; as, *ἄγω* (I break), *ἔάγα*; *ἀνδάνω*, *ἔἀδα*; *κράζω*, *κέκράγα*; *ῥιγέω*, *ἔῥήγα*; *τρίζω*, *τέτρηγα*; *φρίσσω*, *πέφρικα*, &c. But *πέφραδα* and some others are found short; and, in old forms, the first vowel was shortened by position, after rejecting the intermediate consonant; as, *βέβᾳ*, *γεγᾶ*, *δειδία*, *πεφνα*.

XX. Perfects, with what is called the Attic reduplication, have usually, in polysyllabic verbs, a short vowel in the penult; as, *ἀλέιφω*, *ἀληλίφα*; *δρύσσω*, *δρώρυχα*. Still, however, in Ionic poets, forms of this kind are occasionally lengthened; as, *εἰλήλονθα*, *ὑπεμνήμυκε* (*Il.* 22, 491).

XXI. When *a* is inserted in the third person plural of the perfect or pluperfect, or of the optative, it is always short; as, *δρώρέχάτο*, *κεκλίάται*, *πειθοίάτο*, &c.

XXII. The reduplication before the root of verbs in *μι* is short; as, *τίθημι*, *δίδωμι*.

XXIII. In verbs in *μι* the *a* is always short; as, *ἴστατον*, *ἴσταμεν*, &c. Except in the third person plural in *āσι*, and in the masculine and feminine participles; as, *ἴστασι*, *ἴστας*, *ἴστασα*.

VII.

Of the Doubtful Vowels in the Penultimate.

I. Of a in the penultimate.

I. Penultimate *a* is generally short before a vowel or diphthong, or a single consonant; as, *ἀγλᾰός*, *δᾰείς*, *κᾰκός*.

II. But penultimate *a* is long in the following cases:

Before a vowel.

1. In

δᾶρ,
ἐᾶων,
ἀῆρ, and compounds,
κρᾶας,
λᾶγξ,
Θᾶτς,
Λᾶτς,
Νᾶτς,
Πτολεμᾶτς,
πολυκᾶής,

Λυκᾶων,
Μαχᾶων,
Ποσειδᾶων, and the like,
πρᾶνς, and derivatives,
λᾶός, and derivatives,
νᾶός,
ἀνᾶης,
ψᾶός,
πᾶός,¹
Ἄῖς.

The adverb *ἀεὶ* has the *a* common,² while those of its compounds in which *ἀεὶ* stands complete have the *a* short; as, ἀείρυτος, ἀείλαλος; whereas in others it is long; as, ἀέναος, ἀἴθαλής.³

2. In the compounds of *άω*; as, ἀκρᾶής, ζᾶής.

3. In the compounds of *ᾶτξ*; as, πολνᾶῖξ.

4. In verbs in *άω*, when *άω* is preceded by an *e* or by the letter *ρ*; as, ἐᾶω, περᾶω, δρᾶω, with their compounds and derivatives. Still, however, there are several exceptions; as, κυκᾶω, τιμᾶω, ἐρυθριᾶω, μειδιᾶω, σιγᾶω, σιωπᾶω, &c., in which *άω* is not preceded by an *e* or *ρ*.

5. In Homeric genitives in *āo* and *āow*; as Ἀλτᾶο, Βορέᾶο, μελισσᾶων, ἀδινᾶων. ✓

*Before a consonant.*1. Before *γ* in

ἀᾶγής,
ἐᾶγα (but ἐᾶγην),⁴

δυσπρᾶγέω,
σφρᾶγίς,

1. Φάος, "light," has the first syllable short; φάεα in the plural, in the sense of "eyes," has the first syllable common. The shortness is also shown by the derivatives; as, φᾶεσφορίη, φᾶείνω.

2. *Porson, Præf. ad Hec.*

3. *Spitzner, Gr. Pros.* p. 128.

4. Consult remarks on the increment of verbs, page 20, number XIX. Εᾶγην is the second aorist, and short, of course.

<i>ναυāγός,</i> <i>ξενāγός,</i> <i>λοχāγός,¹</i> <i>φāγος,</i>	<i>σιāγών,</i> <i>τāγός,</i> <i>τāγέω,</i> <i>πέπρāγα, and the like.</i>
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2. Before δ in

<i>δπāδός,²</i> <i>σπāδιξ,</i>	<i>āδω, "to satiate,"</i> <i>āδών.</i>
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3. Before θ in

<i>πλāθω,³</i> <i>θνρāθεν,</i>	<i>εύγāθής, Dor. for εύγηθής,</i> <i>ἐπρāθην.</i>
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4. Before κ in

<i>κνāκων,</i> <i>θāκος,⁴</i>	<i>Λāκων,⁵</i> <i>τριāκάς.</i>
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5. Before λ in

<i>νεοθāλής,</i> <i>δāλός,</i>	<i>κόβāλος,</i> <i>βāλός.⁶</i>
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And in *κāλός*, which is long in Homeric Greek, but always short in Attic.⁷

6. Before μ in

<i>āμος (<i>meus</i>),</i> <i>ἄμνāμος,</i> <i>δίβāμος,</i> <i>ἱπποθāμων,</i>	<i>θνμίāμα,</i> <i>ἀκρόāμα,</i> <i>θέāμα,</i> <i>ὅρāμα,</i>
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And all other words in *μα* derived from verbs in *άω* pure or *ράω*.

7. Before ν in *ἴκāνω* and its compounds, this verb having

1. The compounds of *ἄγω*, "I lead," and *ἄγω*, "I break," are long, because derived from the perfect middle.

2. The long quantity is derived from *ξāδa*. So, also, *αύθāδης*.

3. For *πελāθω*.

4. Hence *θāκέω* and *θāκημa*. Thus, *Soph. O. T.* 20, *ἄγοραισι θāκεῖ*.

5. A proper name.—*Δāκων*, "a Laconian," has the penult short. *Theocr. Id.* 5, 12.

6. The ancients lay down the rule that dissyllabic oxytones in *άλός* are long by nature ; but only a few examples occur.

7. *Καλός* is long in the Gnostic poets, according to the previous example of Hesiod, *Op.* 63 ; *Th.* 585.

passed with the long quantity from the epic dialect to the tragedians. On the contrary, *κιχᾶνω* in Homer and the epic poets, but *κιχᾶνω* in the tragic writers.

So *φθᾶνω* in Homeric Greek is long, but in Attic short.¹

In dissyllables in *ανος*; as, *δᾶνος*, *θρᾶνος*, *πᾶνός*, *φᾶνός*, *κρᾶνός*, and compounds, *δορύκρᾶνος*, *ἐπίκρᾶνον*, *βούκρᾶνος*. And in the following:

νεᾶνις,
φασιᾶνός,
έᾶνός (*subtilis*),²
ποιμᾶνωρ,
στυγᾶνωρ,
φιλᾶνωρ,

πολυᾶνωρ,
εὐᾶνορία,
Γερμᾶνός,
'Ιουλιᾶνός,³
Βιᾶνωρ, &c.

8. Before π in

(*ἀπος*,
'Αναπος,
Ταπνξ,

Πράπος,
νᾶπν, same as
σίναπι.

9. Before ρ in

θυμᾶρής,
κᾶρις,
βᾶρις,
ἄρα (*preces*),⁴
κατᾶρα,
πάραρος,

τιᾶρα,
λᾶρός,
φᾶρος,⁵
ψᾶρος,
δᾶρόν,
εὐμᾶρίς.

10. Before σ in *κοπιᾶσω*, *δρᾶσω*, *δρᾶσω*, and other futures from verbs in *άω* pure and *ράω*.

1. Epic poets not unfrequently shorten verbs in *αινω* into *ᾶνω*; as, *μελᾶνει*, *Hom. Il.* 7, 64; *οιδᾶνει*, *Ib.* 9, 554; *κυδᾶνει*, *Ib.* 14, 73.

2. But *έᾶνος*, “*vestis*.”

3. Yet *Δάρδᾶνος*, *Σίκανος*, *'Ηριδᾶνός*. Later poets, however, sometimes shorten the long forms for the convenience of the verse; as, *'Ιουστιᾶνός*, *'Οππιᾶνός*. *Jacobs, ad Anth. Pal.* 396, 582, 955.

4. *Ἄρα* has three meanings: 1. a prayer; 2. an imprecation; 3. misfortune, evil, or ruin. When Homer employs it in the first of these significations, the penult of the word is always long. When he uses it in the second sense, the penult is common. When it occurs in his poems with the third meaning, the penult is short. Among the tragic writers, on the other hand, the penult is everywhere short. *Maltby, ad verb.*

5. *Φᾶρος* has the penult common in tragedy (*Monk, ad Eurip. Hippol.* 145.—*Sandford, Gr. Pros.* p. 337, *in notis*). On the other hand, in Homer, the penult is always long.

In the third person plural in *aσι*, and the feminine participle in *aσα*; as, *τέτυφασι*, *ἴστασι*, *ἔξασι*, *τύψασα*.

In the dative plural, third declension, where the penult of the genitive singular is long by position; as, *τύψαντος*, *τύψασι*.

In all derivatives from verbs in *aw* pure and *ρaw*; as, *δρᾶσις*, *πέρασις*, &c.

11. Before *τ* in all derivatives from verbs in *άw* pure and *ράw*; as, *δράτος*, *θεάτος*, *περάτος*, *ἰάτρος*, *κράτήρ*, &c. So *ἄκρατος*, “unmixed,” from *ά* and *κεράw*; but *ἄκρατος*, “unrestrained,” from *ά* and *κράτος*. In like manner distinguish between the compounds of *ἀράomai* and *ἔραμai*. Thus, *πολυάρατος*, “much wished for,” but *πολυήρατος*, “much loved.”

In names of nations and proper names; as, *Ασιάτης*, *Σπαρτιάτης*, *Τεγεάτης*. And also in the feminines formed from them; as, *Ασιάτις*, *Μιδεάτις*. Add likewise names of rivers, mountains, and islands; as, *Εὐφράτης*, *Νιφάτης*, *Λευκάτης*. But forms of this kind proceeding from short roots have the short vowel; as, *Δαλμάτης*, *Γαλάτης*, *Σαρμάτης*, &c.

In those words which, coming from Ionic forms, received long *a* by Dorism, and passed thence into the Attic and also the common dialect; as, *ἐκάτι*.

In the following words:

ἀτη,
Ἄγνιάτης,
ἄνατος,
ἀνάτι,
ἄτω,
ἄστος,

ἄπλατος,
δημιόπρατα,
ποινάτωρ,
πράτος,
φράτήρ,
φράτωρ.

12. Before *χ* in *τράχύς* and its compounds.

The forms *ἰαχή* and *ἰαχεῖν* have the penult common in Attic, but more frequently long than short.¹

1. Elmsley, ad Eurip. *Heracl.* 752.

II. *Of i in the Penultimate.*

I. Penultimate *i* is generally short before a vowel, or diphthong, or a single consonant; as, πενία, ιον, πίθος.

II. But penultimate *i* is long in the following cases:

Before a vowel.

1. In the following Homeric feminines, which, as the two columns indicate, have the penult long in Homer and the epic dialect, but short in Attic.¹

<i>Epic.</i>	<i>Attic.</i>
ἀεργīη,	ἀργīα.
ἀθυμīη,	ἀθυμīα.
ἀπιστīη,	ἀπιστīα.
ἀπαιδīη,	ἀπαιδīα.
ἀτιμīη,	ἀτιμīα.
ἐστīη,	ἐστīα.
κακοεργīη,	κακουργīα.
δρμīη,	δρμīα.
μωρīη,	μωρīα.
προεδρīη,	προεδρīα.
πανοπλīη,	πανοπλīα.
προθυμīη,	προθυμīα.
τυραννīη,	τυραννīα.
αιθρīη, ²	αιθρīα.

1. The true reason for this lengthening among the epic writers is to be found, according to Spitzner, in the easily possible protraction of the doubtful vowel in pronunciation, proofs of which are furnished also by other vowels; as, δωτήρ and δώτειρα for δοτήρ and δότειρα. The epic poets would the more readily allow this protraction in pronunciation, as it enabled them, without difficulty, to adapt a variety of otherwise useless forms to the heroic measure. And, on the other hand, it was natural that the Attic poetry should use these forms short for the iambus, which was also, indeed, required for the common pronunciation. If this view of the subject be well founded, it will not be necessary, with Maltby, to explain forms like ἀκομιστīη by contraction from ἀκομιστīεη, for which course no sufficient reason can be discovered in heroic verse. Neither is it of any avail to write εια for ια in this kind of words, as it contradicts the derivation, and is, indeed, correct in ἀναιδείη and some others, but not in ἀτιμīη and the like. *Spitzner, Gr. Pros.* p. 118.

2. Long in Solon, not found in Homer. Short in Aristophanes, *Plut.* 1129, but long in the *Nubes*, 571.

2. 'Ανīα and καλīα are long in both Homeric and Attic Greek,¹ the Homeric form being ἀνīη and καλīη. Another term κονīα (Hom. κονīη) has the penult common in Homeric Greek, but in the singular more frequently long, in the plural always short. Among the Attic writers, Aristophanes employs it in the lyric passages with a short penult, but in the dialogue with a long one. In the tragic writers it occurs thrice, and each time with the penult short.²
3. Generally speaking, in αἰκīα, ξνδīος, and λīαν, though λīαν also occurs, especially in Attic.
4. In proper names in ιων which shorten the vowel in the genitive; as, Ἀμφīων, Δολīων, Πανδīων, gen. Πανδīονος. On the contrary, those remain short which take the long vowel in the genitive; as, Βουκολīων, Ἡετīων, Οινοπīων, gen. Οινοπīωνος.³
5. Comparatives in ιων have the ι long in Attic, but short elsewhere; as, γλυκīων, κακīων.
6. Verbs in ιω, not proceeding from roots in ζω, have the ι generally long; as, φθīω, χρīω, πρīω, κυλīω, ἐξαλīω, χλīω, &c. But those which had originally a ζ in the root are short; as, ἀτīω, μαστīω, to which add ἐσθīω and ἄτω, though not from such roots.⁴

1. Καλīα stands once with the short penult in *Pseudo-Phocyllides*, v. 79.

2. *Maltby, ad verb.*—*Sandford, Gr. Pros.* p. 340, in *notis*.

3. Ὁπīων, gen. -īωνος, is of variable measure in Homer and the epic poets, but short in the tragedians; as, *Eurip. Cycl.* 273; *Ion.* 1153. And also in *Callim. H. to Artem.* 254.

4. Κηκīω has the penult short in Homer, long in tragedy. (*Od.* 5, 455; *Soph. Philoct.* 783.) With regard to the verb μηνīω, it may be observed, that the penult of the present is common, but that of the future and first aorist long; thus, μηνīω or μηνīω, future μηνīσω, first aorist ἐμηνīσα. On the other hand, the second aorist is ἐμηνīον, or, dropping the augment, μηνīον. In the second book of the Iliad, v. 769, we have μηνīεν, but this appears to be the imperfect. Among the tragic writers, Sophocles employs the verb five times, but determines nothing respecting the quantity. In the Rhesus of Euripides, v. 494, we have μηνīω, and in the Hippolytus, v. 1141, μανīω. It is safer, however, to lengthen it in the tragedians. *Maltby, ad verb.*

7. Dissyllabic oxytones in *iōs* have for the most part a long penult; as, *κρīōs*, *iōs*, "an arrow," and "poison;" but *īos*, "one," and *īov*, "a violet," proparoxytones, have the *i* short.

8. I is also long in the following:

īvyξ,
κīων,
πīων,
πrīων,

Θrīon,
'Iō,
'Υπερīων.

Before a consonant.

1. Before *β* in

ἀκrībήs,
ībiς,
σtībη,

ἐρυσībη,
θlībω,
τrībω, and compounds.

But all derivatives from the second aorist of *τrībω* and similar verbs are short; as, *τrībos*, *διατrībή*, *πeptrībήs*. This remark holds good of *πaρaψūχή* and similar formations.¹

2. Before *γ* in

πnīgoς,
πnīgω, and com-
pounds,
rīgos,

σīgη, and derivatives,
ἔρρīga,²
κέκrīga,
τētrīga.

3. Before *δ* in

κnīdη,
πīdaξ,
θrīdaξ,³
χelīdōn,
χlīdη,⁴

Σīdōn,
īdoς,
'Ida,
Δīdō,
σīdη.⁵

1. *Porson, ad Eurip. Orest.* 62.—*Draco, de Metr.* 74, 9.

2. Compare remarks on verbs, number XIX.

3. It may be regarded as a general rule, that *i* is naturally long in diminutives in *āξ*; as, *θrīnaξ*, *κlīmaξ*, *σmīlaξ*, &c.

4. Long in *Pseudo-Phocylides*, 200, but elsewhere short, *χlīdη*.

5. *Σīdη*, "a pomegranate," has the penult long. *Nicand. Ther.* 72,

4. Before $\dot{\nu}$ in

$\xi\rho\bar{\iota}\theta\sigma,$
 $\bar{\iota}\theta\bar{\nu}\varsigma,$
 $\kappa\rho\bar{\iota}\theta\bar{\eta},$

$\beta\rho\bar{\iota}\theta\omega$, and derivatives,
 $\Sigma\bar{\iota}\theta\bar{\omega}n,$
 $\ddot{\alpha}\gamma\lambda\bar{\iota}\theta\bar{\epsilon}\varsigma.$

5. Before κ in

$\phi\bar{\iota}\nu\bar{\iota}\kappa\eta,$
 $\phi\bar{\iota}\kappa\eta,$
 $\kappa\bar{\iota}\kappa\varsigma,$
 $\Gamma\rho\bar{\alpha}\bar{\iota}\kappa\kappa\varsigma,$

$\nu\bar{\iota}\kappa\eta$, and derivatives,
 $\kappa\bar{\iota}\kappa\varsigma$, and compounds,
 $\mu\bar{\iota}\kappa\rho\bar{\delta}\varsigma$, or
 $\sigma\mu\bar{\iota}\kappa\rho\bar{\delta}\varsigma.$

6. Before λ in

$\ddot{\alpha}\rho\bar{\gamma}\bar{\iota}\lambda\varsigma,$ ¹
 $\nu\bar{\epsilon}\rho\bar{\gamma}\bar{\iota}\lambda\bar{\sigma},$
 $\nu\bar{\epsilon}\rho\bar{\gamma}\bar{\iota}\lambda\bar{\eta}\varsigma,$
 $\delta\bar{\mu}\bar{\iota}\lambda\varsigma,$
 $\bar{\iota}\bar{\lambda}\bar{\nu}\varsigma,$
 $\bar{\iota}\bar{\lambda}\bar{\eta},$
 $\pi\bar{\epsilon}\delta\bar{\iota}\lambda\bar{\nu}\bar{\eta},$

$\sigma\mu\bar{\iota}\lambda\bar{\alpha}\bar{\xi},$
 $\sigma\pi\bar{\iota}\lambda\bar{\sigma},$ ²
 $\psi\bar{\iota}\lambda\bar{\sigma},$ ³
 $\chi\bar{\iota}\lambda\bar{\sigma}$, and compounds,
 $\sigma\tau\bar{\rho}\bar{\beta}\bar{\iota}\lambda\bar{\sigma},$
 $\mu\bar{\alpha}\bar{\iota}\lambda\bar{\eta},$
 $\mu\bar{\nu}\sigma\bar{\iota}\lambda\bar{\eta}.$

7. Before μ in

$\bar{\nu}\bar{\rho}\bar{\iota}\mu\bar{\omega},$
 $\bar{\nu}\bar{\rho}\bar{\iota}\mu\bar{\eta},$
 $\bar{\iota}\bar{\phi}\bar{\theta}\bar{\iota}\mu\bar{\omega},$
 $\bar{\kappa}\bar{\lambda}\bar{\iota}\mu\bar{\alpha}\bar{\xi},$ ⁴
 $\mu\bar{\iota}\mu\bar{\sigma},$ ⁵

$\sigma\bar{\iota}\mu\bar{\sigma},$
 $\phi\bar{\iota}\mu\bar{\sigma},$
 $\lambda\bar{\mu}\bar{\sigma}$, and compounds,
 $\tau\bar{\iota}\mu\bar{\eta}$, and compounds,
 $\beta\bar{\nu}\bar{\o}\bar{\lambda}\bar{\iota}\mu\bar{\omega}.$

8. Before ν in verbs in $\bar{\iota}\nu\bar{\omega}$; as, $\kappa\bar{\lambda}\bar{\iota}\nu\bar{\omega}$, $\kappa\bar{\rho}\bar{\iota}\nu\bar{\omega}$, $\pi\bar{\iota}\nu\bar{\omega}$,
 $\delta\bar{\rho}\bar{\iota}\nu\bar{\omega}$, $\sigma\bar{\iota}\nu\bar{\omega}$, $\bar{\omega}\bar{\delta}\bar{\iota}\nu\bar{\omega}$, &c. Except $\tau\bar{\iota}\nu\bar{\omega}$ and $\phi\bar{\theta}\bar{\iota}\nu\bar{\omega}$,
which are long in Homer, but short in Attic.

870. But $\sigma\bar{\delta}\bar{\eta}$, “*a water-plant*,” has the short penult. *Th.* 887. Yet the diminutive of the former, $\sigma\bar{\delta}\bar{\iota}\nu\bar{\omega}$, has the ι short (*Aristoph. Nub.* 881), and, in like manner, the adjective $\sigma\bar{\delta}\bar{\o}\bar{\epsilon}\bar{\iota}\varsigma$. *Nicand. Alex.* 276. *Th.* 17.

1. It may be laid down as a general rule, that ι is long in the termination $\iota\lambda\varsigma$, when the word is proparoxytone. So in similar forms, as $\bar{\Lambda}\bar{\zeta}\bar{\iota}\bar{\lambda}\bar{\iota}\varsigma$, and so, also, in the like neuter, $\pi\bar{\delta}\bar{\iota}\lambda\bar{\nu}\bar{\eta}$. *Draco de Metr.* 76, 28.

2. Yet $\sigma\pi\bar{\iota}\lambda\bar{\sigma}$ is also found. Compare *Lycophron*, 188, 374.

3. The ancients, as a general rule, give oxytoñne forms in $\lambda\varsigma$ as long; as, $\chi\bar{\iota}\lambda\bar{\sigma}$, $\psi\bar{\iota}\lambda\bar{\sigma}$, &c. *Draco de Metr.* 35, 21 : 101, 3 : 163, 17.

4. Compare page 27, note 3.

5. Most oxytones in $\mu\bar{\sigma}$ have the long penult. *Draco de Metr.* 63, 10.

In the following words :

γύρīνος,
έρīνός,
τρīναξ,
θριδακīνη,
άξīνη,
κλīνη,
ρīνη,
ρīνός,
χοιρīνη,
Ἄγīνα,
Καμάρīνα,
κάμīνος,

χαλīνός, and compounds,
δπωρīνός, in Homer,¹
καμīνώ,
κύμīνον,
σέλīνον,
πύτīγη,
Ἄργυροδīνης,
ένδīνα,
ύσμīνη,
δωτīνη
Μīνως,
Ἐρīνυς.²

And most words in *ινος*, *ινη*, *ινον*. But adjectives of time in *ινός* shorten the penult; as, μεσημβρīνός; except δπώρīνος, mentioned above, and δρθρīνός.³

9. Before π in

γρīπεύς,
ρīπή,
ρīπισμα,
ένīπω,
ένīπή,
κνīπός,

Εῦρīπος,
Ενīπεύς,
īπος,
σκīπων,
ρīπις,
παρθενοπīπης.

10. Before ρ in

īρηξ,
Νīρεύς,

Ίρις,
Ίρυς.

1. Consult the remark that immediately follows, respecting adjectives of time in *ινος*.

2. Compare *Blomfield, ad Aesch. Prom.* v. 53.

3. One example of the long penult in μεσημβρīνός occurs in Callimachus, *L. P.* 72. With regard to δπώρīνος, it is to be observed, that μετοπωρīνόν occurs in Hesiod, *Op.* 415, and δπώρīνον in the same poet, *Op.* 674, while ίπωρīνούς is found in a fragment of Euripides, preserved by Athenaeus, p. 465. Maltby gives no great weight to this last exception on account of its being a fragment, and on that account open on every side to corruption. The verses in Hesiod he considers spurious, because in Homer uniformly, and in the Hymn to Mercury, the penult of δπώρīνος is long; and even in Hesiod himself, in the same poem, v. 677, the same syllable is lengthened. *Sandford, Gr. Pros.* p. 343, *in notis.*

11 Before σ in

Βρίσεύς,
κνίσα,

ἴσος in Homer,¹
ἔξαλισας.²

12. Before τ in nouns in $\iota\tauη$, $\iota\tauης$, $\iota\tauις$; as, Ἀφροδῖτη, Ἀμφιτρῖτη, δωματῖτης, πολῖτης, δπλῖτης, πολῖτις, &c. Except, however, κρῖτης and other derivatives from the perfect passive with a short penult.³

In the following words:

ἀκόνιτον,
κλῖτυς,
λῖτος,
ἀμήνιτος,
ἀδήριτος,

σῖτος, with com-
pounds,⁴
Τīτάν,
Τρīτων,
φīτυς.⁵

13. Before ϕ in

γρīφος,
Σέρīφος,
īφι,
στīφος,

σīφων,
Τīφυς,
νīφω, but νīφάς.

14. Before χ in $\iota\chiώρ$ and $\tauάρīχος$.III. Of v in the penultimate.

I. Penultimate v is generally short before a vowel or diphthong, or a single consonant; as, $\nuός$, $\kappaνει$, $\lambdaνγος$.

1. The penult of $\iota\sigmaος$ is long with Homer, but short with the tragedians. The first syllable in $\iota\sigmaόθεος$, however, is long in tragedy, on the same principle that the α is lengthened in $\dot{\alpha}\thetaάνατος$, $\dot{\alpha}\kappaάματος$, $\dot{\alpha}\pi\alphaράμνθος$, namely, in order to allow of such forms being introduced into the verse. Compare Blomfield, *ad Aesch. Pers.* 81; and Burney, *ibid.*

2. From $\dot{\epsilon}\xi\alpha\lambdaίνδω$. Compare Elmsley, *ad Eurip. Heracl.* 404. The form $\dot{\epsilon}\xi\alpha\lambdaί\zeta\omega$ would make $\dot{\epsilon}\xi\alpha\lambdaί\sigmaας$.

3. On the same principle with $\kappaρīτης$, verbal adjectives in $\tauος$ have the short penult as coming from the third person singular of perfects passive with short penults in $\iota\tauαι$ or $\nu\tauαι$; thus, $\dot{\alpha}\kappaρīτος$, from $\dot{\alpha}$ and $\kappa\epsilon\kappaρī-\tauαι$; $\ddot{\alpha}\lambda\dot{\nu}τος$, from $\ddot{\alpha}$ and $\lambda\epsilon\lambda\dot{\nu}\tauαι$, &c.

4. $\dot{\alpha}\sigmaīτος$ occurs in an epigram of Diogenes Laertius (*Anthol. Pal.* 7, 118, 2), but this is a late innovation.

5. So $\phiīτεύω$, $\phiīτυμα$. On the contrary, $\phiύτεύω$, $\phiύτευμα$. This distinction was made by Brunck, *ad Apoll. Rhod.* 4, 807; *Soph. Antig.* 645. The conflicting passages, as *Eurip. Alcest.* 306, 1147; *Opp. Cyn.* 1, 4, are altered in the latest editions, partly with the consent of MSS.

II. But penultimate *v* is long in the following cases :

Before a vowel.

1. In

'Ενυω,
Θυας,
μυων,

μυωψ,
ιγνυη,
πνος.

2. With regard to verbs in *υω*, the safest rule is to regard the penult of the present and imperfect as common.¹ Some, however, occur more frequently with the long penult; as, *ισχυω*, *δακρυω*, *ξυω*, *θυω*, *λυω*.² Others, again, are oftener found with the penult short, of which the following is a list.

βρυω,
άρυω,
άρτυω,
άνυω,
άφυω,
δεικνυω,

κυω,
έλκυω,
έρυω,
μεθυω,
πληθυω,
κλυω.

And so, likewise, all others besides *κλυω* and *δεικνυω*, which have also *vμι* in the present.

Before a consonant.

1. Before *β* in *υβός*.

1. The question is ably discussed by *Spitzner*, *Gr. Pros.* p. 91, *seq.*, and *Maltby*, *Lex. Pros.* c. vi., p. lxiii., 2d ed.

2. Still it must be borne in mind, that derivatives from the perfect passive have the *v* short; as, *λυσις*, *λυτος*, &c. With regard to the verbs quoted here as having the long penult, it may be observed, that Homer sometimes makes it *θυω*, though generally *θυω*. In Attic Greek Brunck considers the penult to be always long. Yet all the derivatives have short *v* except *θυμα*; as, *θυτήρ*, *θυσία*, *θυώδης*, *θυσιμος*. So, again, *λυω* sometimes occurs in Homer, but *λυω* in Attic. Another verb, not cited above, *κωλυω*, has the penult long in tragedy, but sometimes short in comedy. And yet the future is always *κωλυσω*. *Sandford*, *Gr. Pros.* p. 346, *in notis*.

2. Before γ in.

δλολūγή,
ἀμαρūγή,¹
ἰνγή,

πūγή,
τρūγών,
καταφρūγω.

3. Before δ in

"Αβūδος,
Λūδός,
βοτρūδόν,

Τūδεύς,
ἐρικūδής, and other com-
pounds of κūδος.

4. Before θ in

βūθός,
μūθος,
ξūθος,

πūθω, "to putrefy;"
πūθω, "corruption;"
Πūθών.

5. Before κ in

βρūκος,²
βρūκω,
καρūκη,
ἐρίμūκος,
σūκή,
σūκον,

φūκίς,
φūκος,
ἐρūκω, and so
κατερūκάκω,
πέφūκα,
τέθūκα, &c.

6. Before λ in

σκūλον,
φūλή,
φūλον,
πάμφūλος,
ūλη,³
χūλός,
στūλος,

σφουδūλη,
Αλγūλα,
"Αξūλος,"
σχενδūλη,
σūλη,
σūλον,
ἄσūλον, &c.

7. Before μ in most verbals in νμα, from verbs in νω;

1. But μαρμαρūγή is shortened. *Od.* 8, 265.—*Apoll. Rhod.* 3, 1397.
—*Id.* 4, 173.

2. Κώρūκος, the name of a town, is long in *Dionys. Perieg.* 855, but the mountain of the same name is short. *Hom. H. in Apoll.* 39.—*Nonn.* 9, 287.

3. But Τλη, the name of a town, is short in *Il.* 7, 221, and long in *Il.* 2, 504.

4. The name of a man, *Il.* 6, 12. On the contrary, ἄξūλος, and all other forms from the noun ξūλον, are short, the noun ξūλον itself always having the short penult.

as, θῦμα, κῦμα, λῦμα, ἀτρῦμα, μῆνυμα, Ιδρῦμα, &c.
Except, however, ἔρυμά, πλῦμα, ρῦμα, "a river," &c.,
which are invariably short.

In θυμός, "animus," and its compounds, ἄθυμος, ράθυ-
μος, &c. But θῦμος, "thymus," has the penult short.

In the first person present indicative active of all verbs
in νμι; as, δείκνυμι, ζεύγνυμι, &c. But the ν is short
in the passive and middle of the same part; as, δείκ-
νυμαι, ζεύγνυμαι.

In the plural cases of the pronoun σύ; as, ὑμεῖς, ὑμῶν,
ὑμῖν, ὑμᾶς.

In the following words:

ἀμῦμων,
ἀτρῦμων,
Αἰσῦμη,
ρῦμη,
δίρρῦμος,
δρῦμός,
κατάδρῦμα,

κρῦμος,
ψῦμος,
ζῦμη,
κάττυμα,
λῦμη,
έγκυμων,
ἔλυμα.

8. Before ν in the present of verbs in ὑνω; as, εὐθῦνω,
δτρῦνω, πλῦνω, &c.; but when they terminate in ἐω
the ν is short; as, πλῦνέω, &c.

In the following words:

τῦνη,
Δίκτυνα,
εὐθῦνος,
κίνδυνος,²
δρκῦνος,
βόθῦνος,
ξῦνδς,

ἄμυνα,
κορῦνη,³
τορῦνη,
χελῦνη,
αἰσχῦνη,
μῦνη,
Βιθῦνόν.

1. But ρῦμα, "draught," "protection." *Herm. Orph. Hymn.* 10, 22.
2. But Ακίνδυνος, as a proper name, is shortened. *Anth. Pal.* xi.,

429.

3. As a general rule, it may be said that trisyllables in ννη have the long quantity. Yet there are exceptions. Draco himself, who gives the general rule, quotes κορύνη, ταμύνη, and τορύνη as shortened in the epic and lengthened in the Attic writers. Κορύνη, however, already fluctuates in the epic; thus, short in Homer, Il. 7, 143; Apoll.

9. Before π in $\lambda\bar{\nu}\pi\eta$, $\gamma\rho\bar{\nu}\pi\sigma$, $\tau\alpha\bar{\nu}\pi\sigma\eta\varsigma$, and in the oblique cases of $\gamma\bar{\nu}\psi$, $\bar{\nu}\pi\sigma$, and $\gamma\rho\bar{\nu}\psi$, $\bar{\nu}\pi\sigma$.

10. Before ρ in all verbs in $\bar{\nu}\rho\omega$; as, $\phi\bar{\nu}\rho\omega$, $\sigma\bar{\nu}\rho\omega$, $\dot{\alpha}\theta\bar{\nu}\rho\omega$, $\kappa\bar{\nu}\rho\omega$, $\mu\bar{\nu}\rho\omega$, &c.; but when they terminate in $\acute{\epsilon}\omega$ the ν is short; as, $\kappa\bar{\nu}\acute{\epsilon}\omega$, $\mu\alpha\tau\bar{\nu}\acute{\epsilon}\omega$, $\pi\alpha\phi\bar{\nu}\acute{\epsilon}\omega$.

In the following words:

$\ddot{\alpha}\gamma\kappa\bar{\nu}\rho\alpha$,¹
 $\gamma\acute{e}\phi\bar{\nu}\rho\alpha$,
 $\kappa\acute{i}\nu\bar{\nu}\rho\alpha$,
 $\lambda\acute{a}\phi\bar{\nu}\rho\alpha$,
 $\delta\bar{\nu}\rho\alpha$,
 $\kappa\acute{e}\rho\kappa\bar{\nu}\rho\alpha$,
 $\kappa\acute{o}\lambda\bar{\nu}\rho\alpha$,
 $\sigma\bar{\nu}\rho\alpha$,²
 $\kappa\bar{\nu}\rho\sigma$,
 $\delta\bar{\nu}\gamma\bar{\nu}\rho\sigma$,
 $\pi\bar{\nu}\rho\sigma$, "wheat" (but
 $\pi\bar{\nu}\rho\varsigma$, from $\pi\bar{\nu}\rho$),

$\tau\bar{\nu}\rho\varsigma$, "cheese" (but
 $\bar{T}\bar{\nu}\rho\sigma$, "Tyre"),
 $\pi\acute{a}\pi\bar{\nu}\rho\sigma$,
 $\gamma\bar{\nu}\rho\varsigma$,
 $\delta\bar{\iota}\zeta\bar{\nu}\rho\varsigma$,³
 $\iota\sigma\chi\bar{\nu}\rho\sigma$,
 $\pi\acute{e}\tau\bar{\nu}\rho\sigma$,⁴
 $\lambda\acute{e}\pi\bar{\nu}\rho\sigma$,
 $\pi\lambda\eta\mu\bar{\nu}\rho\iota\varsigma$,⁵
 $\sigma\bar{\nu}\rho\iota\gamma\varsigma$,
 $\sigma\bar{\nu}\rho\iota\zeta\omega$,
 $\chi\acute{e}\rho\iota\phi\bar{\nu}\rho\jmath\varsigma$.

11. Before σ it is almost always long; as, $\Delta\acute{i}\nu\bar{\nu}\sigma\sigma\varsigma$, $\chi\bar{\nu}\sigma\sigma\varsigma$, "Aμφρ\bar{\nu}\sigma\sigma\varsigma, $\kappa\acute{a}\mu\bar{\nu}\sigma\sigma\varsigma$, &c. Except verbals in $\check{\nu}\sigma\varsigma$; as, $\lambda\acute{\nu}\sigma\varsigma$, $\acute{a}\nu\bar{\nu}\sigma\varsigma$, &c.

Rhod. 2, 99, 115; *Theocrit.* *Id.* 7, 9: 9, 23; and long in *Theocrit.* *Id.* 25, 63; *Nicand.* *Alex.* 409; *Leonid.* *Tarent.* *Epigr.* 34, 3. Notwithstanding, however, that the long quantity in $\nu\eta\eta$ predominates with the Attics, it is remarkable, as Draco observes, that Eupolis has always shortened $\tau\bar{\nu}\eta\eta$. But $\delta\bar{\nu}\eta\eta$, as sprung from a short root, is always short in the middle syllable, and so its derivatives; as, $\acute{e}\pi\acute{a}\delta\bar{\nu}\eta\eta\varsigma$, $\pi\acute{e}\rho\acute{a}\delta\bar{\nu}\eta\eta\varsigma$, &c. *Spitzner*, *Gr. Pros.* p. 122.

1. The rule appears to be, that the proparoxytones in $\nu\sigma\alpha$ of the feminine gender have the ν long. On the other hand, paroxytones in $\nu\sigma\alpha$ are mostly short; as, $\pi\alpha\phi\bar{\nu}\rho\alpha$ ($\check{\nu}$), $\phi\acute{l}\bar{\nu}\rho\alpha$ ($\check{\nu}$), &c. Except $\kappa\acute{o}\lambda\bar{\nu}\rho\alpha$ ($\check{\nu}$) mentioned above.

2. Most dissyllables, however, in $\nu\sigma\alpha$ have the penult short; as, $\lambda\bar{\nu}\rho\alpha$, $\vartheta\bar{\nu}\rho\alpha$, together with their derivatives; as, $\vartheta\bar{\nu}\rho\alpha\iota\varsigma$, $\lambda\bar{\nu}\rho\iota\kappa\varsigma$, &c.

3. Always long in Homer and the epic writers, but always short among the Attics. *Maltby*, *ad verb.*

4. Neuters in $\nu\sigma\sigma\varsigma$, derived from liquid verbs or other long roots, have the ν long; but those not so derived have the penult short; as, $\acute{a}\chi\bar{\nu}\rho\sigma\varsigma$, $\acute{e}\nu\acute{e}\chi\bar{\nu}\rho\sigma\varsigma$.

5. We have $\pi\lambda\eta\mu\bar{\nu}\rho\iota\varsigma$ in Homer, *Od.* 9, 486, and so, also, *Apoll.* *Rhod.* 4, 1269. But Blomfield (*Gloss. ad Choëph.* 180) supposes both these passages to stand in need of correction, and Knight actually rejects the former. *Sandford*, *Gr. Pros.* p. 348. Compare *Spitzner*, *Gr. Pros.* p. 123.

12. Before τ in derivatives in *υτηρ*, *υτης*, and *υτις*; as, *μηνυτήρ*, *μηνυτής*, *πρεσβυτής*, *πρεσβυτις*.¹

In adjectives in *υτος*, derived from long verbal roots in *υω*; as, *ἀδάκρυτος*, *πολυδάκρυτος*, *ἀλίτρυτος*, *ἄτρυτος*, &c.

In trisyllables in *υτος*, which lengthen the preceding syllable; as, *Βηρύτός*, *γωρύτός*, *Κωκύτός*, &c. But names derived from adjectives in *υς* have the short penult; as, *Αἴπυτος*, *Εύρυτος*.

In the following words:

ρύτωρ,
ρύτη,
ρύτός,
σκύτος,

σκύτεύς,
βρύτον,
γωρύτός, and sometimes
λύτωρ.²

13. Before φ in

κύφος,³
κύφων,
στύφος,
στύφω,

τύφος,
τύφω,
σύφαρ,
κελύφος.

14. Before χ in verbs in *ύχω*; as, *βρύχω*, *τρύχω*, and their compounds; but ν in *βρύχιος* is short.

In the following words:

ψύχη,
ψύχος,

ἐμψύχος,
καταψύχω.

But *παραψύχη*, being derived from a second aorist, has its penult short.⁴

1. Yet *θύτηρ* has the short penult. In like manner, nouns in *υτης*, from adjectives in *υς*; *εῖα*, *ύ*, are short; as, *βραδύτής*, *όξυτης*, *ταχύτης*.

2. This long penult in *λύτωρ* is extremely doubtful. The verse quoted in support of it from the Anthology (*Leonid. Alex. Ep.* 29, 4.—*Anthol. Pal.* ix., 359) has now *ρύτωρ*, which also stands in the Palatine MS. Hence *λύτηριος*, besides the usual *λύτηρις*, will also admit of great doubt. *Spitzner, Gr. Pros.* p. 161.

3. But *ἄργυφος*, *κόσσυφος*, &c., have the ν short.

4. *Porson, ad Eurip. Orest.* 62. On the same principle we have *διατρίβη* with the short penult, although the verb is *διατρίβω*, because it is derived from the second aorist *διέτριβον*.

VIII.

*Of the Doubtful Vowels before the Penultimate.**I. Of a before the penultimate.*

I. A before the penult is generally short ; as, ἄεικής, ἄδολος, βάσιλεύς.

II. But a before the penult is long in the following cases :

A privative.

A *privative*, though naturally short, may be lengthened when three short syllables follow ; as, ἀθάνατος, ἀκάματος, ἀπόλεμος, &c.¹

*A before a vowel.**1. In*

ἄέναος,²
ἄέριος,
ἄϊθαλής,
ἄϊδιος,
Ἄονες,
Ἰάονες,
ἄετος,
ἀκράαντος,
βονγάτος,
βιάομαι,
γράοσσόνης,
δᾶίκτήρ,
ἐλάϊνος,

ἴαομαι,
χάϊος,
δᾶϊος,
λᾶας,
λᾶϊνος, and other derivatives,
ἀᾶᾶτος,³
ἄατος,⁴
τιμᾶορος,
συνᾶορος,
ἄαγής,⁵
ἀρχᾶικός,
πρᾶϊνω.

2. The verb ἀῖω has the a common. On the other hand, ἀῖσσω has the a long in Homer, while in Attic Greek

1. Porson, *ad Eurip. Med.* 139.

2. But a is short in those compounds of ἀεί where the adverb stands complete ; as, ἄείρυτος, ἄείλαλος, ἄείμνηστος.

3. According to Maltby there is no ἀᾶᾶτος with short penult ; but long antepenult, "innocuous."

4. According to the same eminent scholar, it is ἀᾶτος, "noxious ;" but ἄᾶτος, or, by contraction, ἄτος, "insatiabilis."

5. In Homer, *Od.* 11, 575, we have ἄᾶγές, but in Apollonius Rhodius 3, 1251, ἄᾶγες.

it is generally a dissyllable ; or else, when a trisyllable, has the *a* short.¹

Before a consonant.

1. Before *y* in

σφρāγίζω,
νανāγέω,
νανāγιον,
Ιθāγενής,

έβδομāγέτης,
εύāγορία,
Θηβāγενής,
κράγέτης.

2. Before *δ* in

ανθāδία, as in
ανθāδης,
ρāδιος,
ἀδολέσχης,

ἀδολεσχία,
δᾶδον, from δᾶτις,
Ικετāδόκος,
καρāδοκέω.

3. Before *θ* in ρāθυμος.

4. Before *κ* in

διāκονος,
λāκέω,²
θāκέω,
οιāκοστρόφος,
φενāκίζω,
ώρāκιάω,

Συρāκόσιοι,
βλāκικῶς, from βλάξ,
-άκος,
τριāκοντα,
διāκόσιοι,
τριāκόσιοι,³ &c.,
άκούσιος.

5. Before *λ* in

ἄλιζω,
φāλαινη,
Ιāλεμος,

ἄλιβας,
ἀνāλōω,
ἀνāλίσκω,

1. In Euripides, *Hec.* 31, we have ἄισσω where Pierson (*ad Moer.* p. 301) would read ἀναίσσω. But consult Porson, *ad loc.*

2. The participle διαλακήσασα lengthens the third syllable in Aristophanes, *Nub.* 409. The subjunctive λακήσῃ shortens the first in another comedy of the same author. *Pax.* 381. (*Elmsley, ad Eurip. Med.* 147.)

3. So, also, in the compounds ; as, τριāκοντάζυγος. (*Theocrit. Id.* 13, 74.) In the hundreds, the only ones with long *a* are διāκόσιοι and τριāκόσιοι, the others having the syllable short ; as, τεσσαράκόσιοι, πεντάκόσιοι, &c. So, also, τεσσεράκοντα. (*Hom. Il.* 2, 524, 534.) The remaining tens have *η* ; as, πεντήκοντα, ἔξήκοντα, &c. Later authors, however, said also τριāκοντα, according to the analogy of other numerals. *Jacobs, ad Anth. Pal.* 617, 705, 806.—*Spitzner, Gr. Pros.* p. 67.

κοᾶλεμος,
ἄλοσύνη,

σκιμᾶλίζω,
Στυμφᾶλίδες.

6. Before *μ* in

ἄμάω,¹
ἀμητός,
ἀμητός,

Ἄμισθς,
Ἄπαμεια,
φιλονάμάτος.

7. Before *ν* in

κράνιον,
Τιτᾶνιος,
νεᾶνίας,
εὐᾶνεμος,
εὐᾶνορία,
άγορᾶνόμος,

κατᾶνομαι,
κρεᾶνθρος,
λυσσᾶνιος,
συνθρᾶνδω,
παῖανικός,
παῖανίζω.

8. Before *π* in δρᾶπέτης, νᾶπεῖα, ἄπύω.9. Before *ρ* in

ἄράομαι, Homeric,²
ἄρητήρ,
κᾶρίων,
Λᾶρισσα,
κᾶραβος,
άμᾶρακος,

φλυᾶρέω,
ἄριστον,
ἄριστάω,
δᾶρεικός,
θεᾶριον,
λᾶρινός.

10. Before *σ* in

Ἄσωπος,
ἐπαρᾶσιμος,
εὐκράσια,
κορᾶσιον,

Κᾶσάνδρα,
Ἄσιδος,³
πᾶσασθαι, "possidere,"⁴
Πᾶσιφάη.

1. According to Maltby, ἄμάω, in the active voice, and the nouns derived from this verb, such as ἄρητήρ, ἄμητής, and ἄμητός, have the *a* long in Homer and Hesiod. On the other hand, ἄραομαι in the middle voice, and the compound forms ἐπαμῆσατο, καταμῆσατο, as well as the form διάμησε in the active, have the *a* short. In later epic writers it is common.

2. But in Attic ἄράομαι, contr. ἄρωμαι.

3. So Ἄσιάδης, with the long initial vowel. We have also Ἄσιος, "Asian," with the long vowel, and ἄσιος, "slimy," with the *a* short. The long quantity, however, in the former, and in other words of the kind, cannot be determined with perfect certainty, since the length may be occasioned by the arsis. *Hermann, H. H. in Apoll.* 250.

4. But πᾶσασθαι, "vesci," has the first syllable short. *Blomfield, Gloss. ad Aesch. Agam.* 1380.

11. Before τ in

Πιστίδας,
μιδεῖτιδος,

διδυμάτοκος,
θάτερον,

And in words compounded of λᾶς, “*a stone* ;” as, λᾶτομία, λᾶτομοι, λᾶτύπος, &c.

12. Before φ in σειρᾶφόρος.

13. Before χ in

τρᾶχουρος,
ῥᾶχία,
ἀκρᾶχολος,

ῥυάχετος,
ἄχέτας, Doric for
ἡχέτης, &c.

II. Of ι before the Penultimate.

I. Ι before the penult is generally short; as, Πρῖαμος, ἐπλειμένος, ἵκομαι, &c.

II. But ι before the penult is long in the following cases:

Before a vowel.

In

ἴημι, &c.,¹
χλιαίνω,²
ἴνζω,³
ἴωχμός,
παλīώξις,
Πίερος,

ἰατρός,⁴
ἴάομαι,
Ἰαπετός,
χίόνεος,
κιάθω,
χίάζω,

1. Maltby, in his remarks on ἀφίημι, says that, in Homer, the ante-penult of this word, and of others ending in ἴημι, is doubtful, or, rather, more frequently short. Among the dramatic poets, on the other hand, it is always long. On the word συνίημι he afterward adds that, among the Attics, the participle of the active, ἰείς, has its penult more frequently short than long, and, moreover, that the compound ξυνίημι is found three or four times with the ι short, and μεθίημι once.

2. The first syllable, however, is sometimes short, as in Aristophanes, *Eccles.* 64.—Sandford, *Gr. Pros.* p. 352.

3. Ίνζω has the first syllable always long in Homer; but in Sophocles, *Trach.* 789, it occurs short. This latter word, however, has been suspected by critics. So the form ἴνγή has the first short in Sophocles, but long in Nicander. Sandford, *Gr. Pros.* p. 352.

4. The first syllable in the derivatives of ίάομαι is generally long; but Euripides (*Hippol.* 295) and Aristophanes (*Plut.* 406) have it short in ιατρός, and the Anthology in ἴητήρ.

Πīερīα, Πīερīός Πīερīδēς, Βραχīοнoс,		πīαιнω, Φθīωтīс, ἐнθрīouσthai, анīáω, ¹
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And in the compounds of *ἴος*, "an arrow;" as, *ἴόβολος*, *ἴοχέαιρα*. But those from *ἰον*, "a violet," have it short; as, *ἴοειδής*, *ἴοστέφανος*.

Before a consonant.

1. Before *β* in *κλīβανος*, *κρīβανος*, and *κīвωтōс*.
2. Before *γ* almost always ; as in *ρīγόω*, &c.
3. Before *δ* in

ἴδīω, πīдúω, πīдúтης,		πīдήеis, дікастηріdion, сфрауіdion.
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4. Before *θ* in

ἴθīнω, ἴθūω, Τīθωнdс,		δīтhрамбoс, дрнītheiоs, from дрниs, <i>īthos</i> .
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5. Before *κ* in

νīкáω, фoиnīкeоs, μuрiкiнoс, Σīкaнiа,		Сīкeлiа, фrīкálеoс, фrīкwдhеs, "Iкаroс.
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6. Before *λ* in

īлeóсs, īлuоéiсs, īлaдón, īлaсmбs, ðmīлaдbн, ðmīлéо, кaтaтiлáw,		χīлeúw, χīлiоi, χīлiás, "Iliоn, 'Iliáс, 'Iliссóс, Sīлiгnóс,
---	--	---

1. The verb *ἀνīáω* generally lengthens the second syllable among the epic writers, as also in Sophocles, *Antig.* 319. The second syllable in *ἀνīарōс* is shortened by Euripides and Aristophanes, and lengthened by Sophocles, *Antig.* 316. But the third syllable is everywhere long. *Porson, ad Eurip. Phoen.* 1334.

πīλέω,
πīλίδιον,
σμīλενμα,¹

ΜΙλητος,
īλιγγος,
'Ιλιόνευς.

7 Before μ in

βρīμάω,
īμείρω,
μīμέομαι,
μīμημα,
μīμηλός,
φīμώδης,
δρīμυλος,

βλīμάζω,
īμάτιον,
πīμέλη,
τīμος,²
'Ιμέρα,
λīμηρός,
Σīμαιθα.

8. Before ν in verbs in ινεω, and their derivatives ; as,
κīνεω, κīνημι,³ &c.

In the following :

γīνομαι,
γīνωσκω,
δīνησις,
δīνήεις,
έρīνεος,
īνιον,
'Ιναχός,
έλīνύω,⁴

ἀκροθīνια,
πρīνίδιον,
καταρīνάω,
πīνύσκω,
σīνομαι,⁵
δελφīνιος,
Τρīνακρία,
ἀποτīνομαι.

9. Before π in

Εύρīπīδης,⁶
'Ρīπαιον,
ἡμīπαπε,⁷
īπōω,
δīπετής,

ρīπīζω,
θρīπόβρωτος,
θρīπήδεστος,
λīπαρέω,

And in λīπαρής, “persevering;” but λīπαρōς, “fat,”
has the first syllable short.⁸

1. Following the quantity of σμīλη.
2. And all other derivatives from τīμη.
3. Yet κīνάθισμα in *Aeschylus, Prom.* v. 124.
4. Consult *Blomfield, ad Prom.* v. 53.
5. Σīνομαι, “I injure,” but σīνος, “injury.” *Nicand. Ther.* 1, 653.—*Aesch. Agam.* 563. Hence also σīνις, “a robber.” *Callim. H. ad Apoll.* 95.
6. Following the quantity of Εύρīπος. Compare *Barnes, Eurip. Vit.* 4, and the authorities there cited.
7. Following the quantity of ἐνīπη.
8. Compare *Markland, ad Eurip. Iph. Aul.* 304. *Blomfield, ad D 2*

10. Before ρ almost always ; as, Σεμίραμις, &c.

11. Before σ in

κονῖσαλος,
μῖσέω,
Σῖσυφος,¹
φθῖσήνωρ,

σῖσύμβριον,
Τῖσιφόνη,
χαρῖσιος,
'Αφροδῖσιος,

And in compounds and derivatives from $\iota\sigmaος$; as, $\iota\sigmaάν-$
 $\deltaρος$, $\iota\sigmaόθεος$.²

12. Before τ in

ἴτέα,³
σίτεύω,
Τίτυρος,

Τρίτωνίς,
φίτύω,
φίτυμα.

13. Before ϕ in δῖφάω, δῖφήτωρ, σῖφωνίζω.

14. Before χ in

κīχωρα,
κīχώρεον,

δμīχέω,
ταρīχεύω.

III. Of v before the penultimate.

I. Υ before the penult is generally short ; as, 'Αστύόχη,
ἀργύρεος, &c.

II. But v before the penult is long in the following cases :

Before a vowel.

In

'Εννάλιος,
κνάνεος,⁵

μῆνελός,⁶
μῆουρος,

Aesch. Prom. v. 529. On the other hand, λίπος, "fat," though considered as long by some grammarians, is probably always short.

1. The measure Σίσυφος, formerly in *Theognis*, v. 522, has been altered by Jortin, *Dissert.* vi., p. 229, and Porson, *Advers.* p. 313. The Modena MS., collated by Bekker, verifies the proposed change.

2. Consult note 1, page 30.

3. Hence, also, ἴτείνος, *Theocrit. Id.* 18, 79. But Ἰτων, *Il.* 2, 696, and Ἰτωνίς, a surname of Minerva, *Apoll. Rhod.* 1, 551, fluctuate.

4. Consult note 5, page 30.

5. But the first syllable is sometimes short in Attic Greek. Compare Blomfield, *ad Aesch. Pers.* 83.

6. Long in Homer, short in the tragic writers. *Aesch. Agam.* 75.—*Soph. Trach.* 783.—*Eurip. Hippol.* 255.

μῦσθόχος,
πῦελος,¹
πῦετίη,

πλατῦάξω,
ῦετός,
βρενθῦομαι.

Before a consonant.

1. Before β in ἥμιτῦνιον.

2. Before γ in

μῆγαλέη,
θρῆγανάω,

λῆγαῖος,
φρῆγανον.

3. Before δ in μῆδαλέος, μῆδαίνω, and in the compounds and derivatives of κῆδος; as, κῆδάλιος, κῆδιος, &c.

4. Before θ in ἐρῆθριάω, ἐρῆθιάω, and παραμῆθέομαι, with other compounds of μῆθος.

5. Before κ in ἐρῆκακέω, and other compounds of ἐρῆκω.

In the following:

μῆκάομαι,
φῆκιδεις,

καρῆκοποιῶ,
κηρῆκεύω,

And other derivatives from κῆρυξ, ὑπος.

6. Before λ in

θῆλακος,²
κογχῆλιον,
Παμφῆλία,
σκῆλομαι,
σκῆλεύω,

σῆλάω,
σῆλεύω,
ῆλαιος,
φῆλοπις,
μῆλιάω.

7. Before μ in

ῆμέτερος,
κῆμαίνω,
λῆματνω,

λῆμεών,
μῆμόω,
πεπινῆμένος,

And in compounds and derivatives from θῆμός; as, θῆμώδης, θῆμήρης, θῆμόμαι, &c.

1. Long in Homer, short in Attic. *Aristoph. Pax.* 843.—*Anth. Pal.* vii., 166, 3.

2. In Homer, *Il.* 5, 749, μῆκον is the second worist.

3. But θῆλάκιον seems to have the first syllable sometimes short. *Mallaby, ad verb.*

44 DOUBTFUL VOWEL BEFORE THE PENULT.

8. Before π in

$\lambda\bar{\nu}\pi\acute{e}w,$
 $\tau\bar{\nu}\pi\acute{a}w,$

$\tau\bar{\nu}\pi\acute{a}nou,$
 $\kappa\bar{\nu}\pi\acute{a}w.$

9. Before ρ in

$\gamma\bar{\nu}\rho\acute{a}w,$
 $\kappa\bar{\nu}\rho\acute{a}w,$
 $\phi\bar{\nu}\rho\acute{a}w,$
 $\kappa\bar{\nu}\rho\acute{io}s,$
 $\kappa\bar{\nu}\rho\acute{oma},$
 $\dot{\alpha}\kappa\bar{\nu}\rho\acute{ato}s,$
 $\kappa\bar{\nu}\rho\acute{ro}ma,$
 $\delta\bar{\nu}\rho\acute{ro}ma,$
 $\kappa\bar{\nu}\rho\acute{t}roma,$

$\mu\bar{\nu}\rho\acute{a}ma,$ ¹
 $\mu\bar{\nu}\rho\acute{io}s,$
 $\mu\bar{\nu}\rho\acute{io}i,$
 $M\bar{\nu}\rho\acute{a}ma,$
 $\pi\bar{\nu}\rho\acute{a}m\acute{e}s,$
 $\pi\bar{\nu}\rho\acute{im}os,$
 $\pi\bar{\nu}\rho\acute{im}u\bar{\nu}\acute{r}la,$
 $\pi\bar{\nu}\rho\acute{im}u\bar{\nu}\acute{r}e\bar{\nu},$
 $K\bar{\nu}\rho\acute{e}n\eta.$ ²

10. Before σ is generally long; as in $\phi\bar{\nu}\sigma\acute{a}w$, and some compounds of $\lambda\bar{\nu}\omega$; as, $\lambda\bar{\nu}\sigma\acute{e}ponos$, $\lambda\bar{\nu}\sigma\acute{e}mel\acute{e}js$, &c.

In the following:

$\chi\rho\bar{\nu}\sigma\acute{io}s,$
 $\dot{\alpha}\bar{\nu}\rho\acute{e}stas\acute{to}s,$
 $\dot{\theta}\bar{\nu}\rho\acute{a}ia,$

$\tau\bar{\nu}\sigma\acute{e}b\acute{io}s,$
 $\tau\bar{\nu}\sigma\acute{e}n\acute{a}r,$
 $M\bar{\nu}\sigma\acute{io}s.$

11. Before τ in

$\dot{\alpha}\tau\bar{\nu}\tau\acute{a}n\eta,$
 $\dot{\alpha}\bar{\nu}\tau\acute{e}w,$
 $\phi\bar{\nu}\tau\acute{a}lio{s},$
 $\phi\bar{\nu}\tau\acute{a}lia,$

$\phi\bar{\nu}\tau\acute{a}w$, but $\phi\bar{\nu}\tau\acute{e}w$,
 $\pi\bar{\nu}\tau\acute{e}nai\acute{o}s,$
 $\pi\bar{\nu}\tau\acute{e}n\eta,$
 $\tau\bar{\nu}\tau\acute{a}n\eta.$

12. Before ϕ in

$\varepsilon\bar{\nu}\rho\acute{e}f\acute{a}\zeta w,$
 $\tau\bar{\nu}\rho\acute{e}ora,$
 $\tau\bar{\nu}\rho\acute{e}mar\acute{e}j,$

$\dot{\epsilon}\bar{\nu}\rho\acute{e}f\acute{a}\zeta w,$
 $\kappa\bar{\nu}\rho\acute{e}f\acute{a}lou,$
 $\tau\bar{\nu}\rho\acute{e}f\acute{e}r\acute{e}j.$

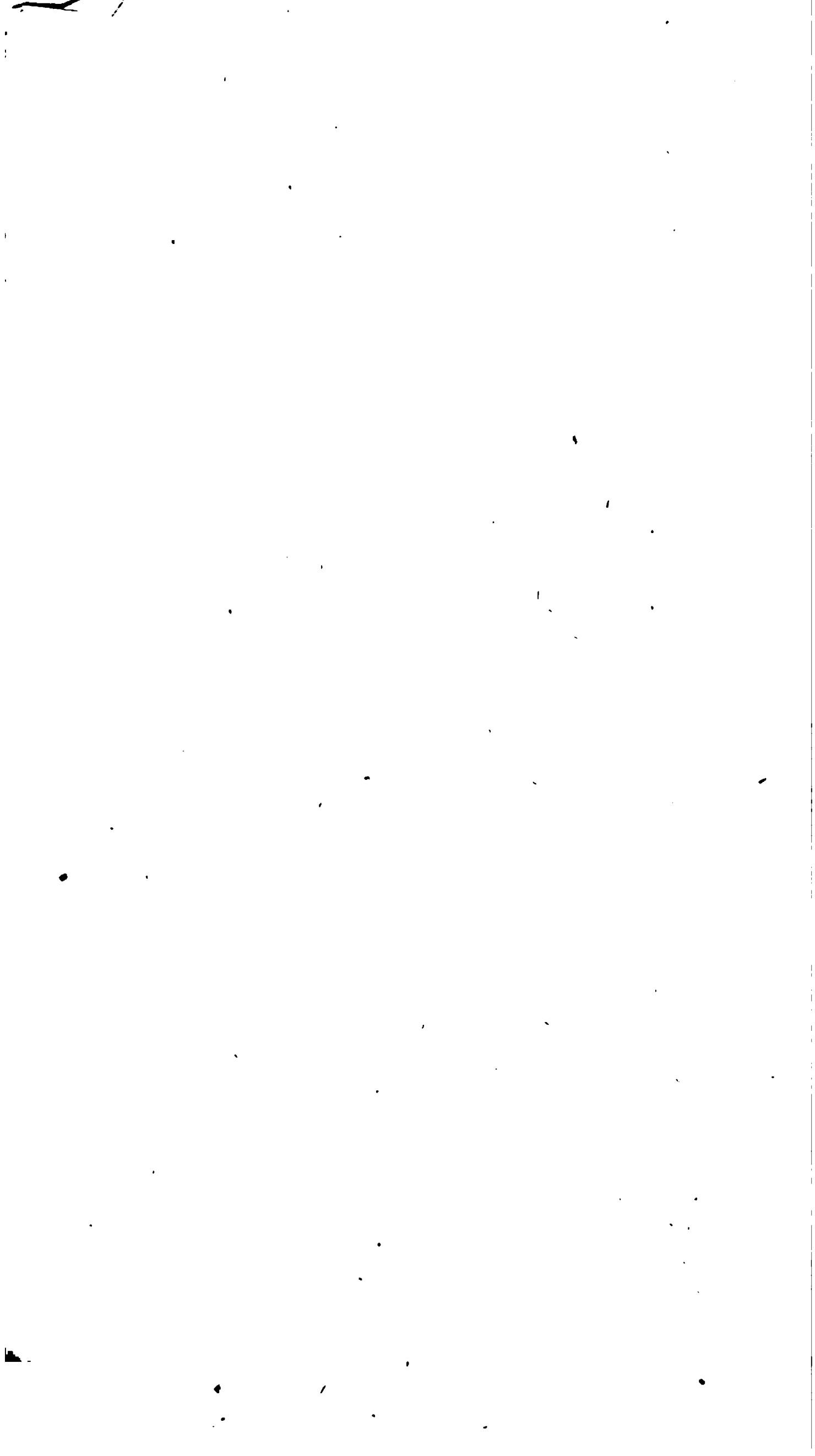
13. Before χ in $\beta\bar{\nu}\chi\acute{a}oma$, $\sigma\bar{\nu}\chi\acute{o}ma$.

1. And yet $\mu\bar{\nu}\rho\acute{e}b\acute{e}s$, from which it comes, has the v short. In like manner, we have $\kappa\bar{\nu}\rho\acute{e}ora$, from $\kappa\bar{\nu}\rho\acute{e}b\acute{e}s$. *Bloomfield, Gloss. ad Euseb. Ag. 15.*

2. The first syllable is long in *Apollon. Rhod.* 1, 500; *Callim. H. ad Dion.* 206; but short in *Callim. H. ad Apoll.* 72, 93. In like manner, we have in *Nonnus, Dionys.* 5, 216, $\kappa\bar{\nu}\rho\acute{e}n\eta$, and, 516, $\kappa\bar{\nu}\rho\acute{e}n\eta$.

P A R T II.

M E T R E.



M E T R E.

I. METRE, in its general sense, means an arrangement of syllables and feet in verse, according to certain rules ; and, in this sense, it applies not only to an entire verse, but to a part of a verse, or any number of verses.

II. But *a metre*, in a specific sense, means a combination of two feet, and sometimes one foot only.

III. There are *nine principal metres*: 1. Iambic. 2. Trochaic. 3. Anapaestic. 4. Dactylic. 5. Choriambic. 6. Antispastic. 7. Ionic à Majore. 8. Ionic à Minore. 9. Pæonic.

IV. These names are derived from the feet which prevail in them. Each species of verse would seem originally to have been composed of those feet solely from which it derives its name ; and other feet, equal in time, were not admitted until afterward, and then only under certain restrictions.

V. It must be carefully noted, that *two feet* make a metre in the iambic, trochaic, and anapæstic measures, but that *one foot* constitutes a metre in all the rest.

VI. When a verse consists of one metre, it is called *monometer*; when it has two metres, *dimeter*; three metres, *trimeter*; four metres, *tetrameter*; five metres, *pentameter*, six metres, *hexameter*; seven metres, *heptameter*, &c.

VII. From what has just been remarked, it follows that, in iambic, trochaic, and anapæstic verse, a monometer consists of *two feet*; a dimeter of *four*; a trimeter of *six*, &c.; whereas, in all the other kinds of verse, a monometer consists of *one foot*, a dimeter of *two*, a trimeter of *three*, &c.

VIII. Verses are also denominated *Acatalectic*, *Catalectic*, *Brachycatalectic*, and *Hypercatalectic*.

IX. An *acatalectic* verse is one that is complete in all its parts, and comes to a full termination; as the following, which is iambic trimeter acatalectic :¹



X. A *catalectic*² verse is one that wants a syllable at the end to complete the measure; as the following, which is iambic trimeter catalectic :



XI. A *brachycatalectic*³ verse is one that wants two syllables at the end to complete the measure; as the following, which is iambic trimeter brachycatalectic :



XII. A *hypercatalectic*⁴ verse is one that has a syllable at the end beyond the complete measure; as the following, which is iambic trimeter hypercatalectic :



XIII. There is also what is called an *Acephalous*⁵ verse, when a syllable is wanting at the beginning; as the following, which is acephalous iambic trimeter :



XIV. Verses are also denominated *Asynartete* (*ἀσυνάρτητοι*), when different measures are conjoined into one line

1. *Acatalectic*, from ἀκαταληκτικὸς (ἀ and καταλήγω), i. e., not having an abrupt termination. Compare *Herhaestion*, c. 4, p. 24, ed. Gaisford. Ακατάληκτα καλεῖται μέτρα, δσα τὸν τελευταῖον πόδα δλόκληρον ἔχει.

2. *Herhaestion*, l. c. Καταληκτικὰ δὲ, δσα μεμειωμένον ἔχει τὸν τελευταῖον πόδα. The term is derived from καταλήγω, and denotes verses that stop before they reach their full ending.

3. *Herhaestion*, l. c. Βραχυκαταληκτά δὲ καλεῖται, δσα ἀπὸ διποδίας ἐπὶ τέλους δλω ποδὶ μεμείωται.

4. *Herhaestion*, l. c. Ὑπερκαταληκτὰ δὲ, δσα πρὸς τῷ τελείῳ προσέλαβε μέρος ποδός. Some call it *Hyperacatalectic*, ὑπερακαταληκτός, i. e., going beyond acatalectic.

5. *Acephalous*, from ἄ and κεφαλὴ, i. e., wanting a head.

at the pleasure of the poet; and they are so called because the union between the two measures is comparatively slight, the hiatus and doubtful syllable being admitted; as in Horace, Epode 13.

Fervidiora mero | arcana promorat loco.*

Levare duris pectora | sollicitudinibus.*

OF FEET.

I. A foot in metre is composed of two or more syllables, and is either simple or compound.

II. Of the simple feet, four are of two, and eight of three syllables. The compound feet are sixteen in number, each of four syllables.

Simple Feet.

Pyrrhichius	~ ~	θεός.
Spondæus	— —	ψυχή.
Iambus	~ —	θεά.
Trochæus	— ~	σῶμα.
Tribrachys	~ ~ ~	πόλεμος.
Molossus	— — —	εύχωλη.
Dactylus	— ~ ~	σώματα.
Anapæstus	~ ~ —	βασιλεύς.
Bacchius	~ — —	ἀνάσσαι.
Antibacchius	— — ~	μάντενμα.
Amphibrachys	~ — ~	θάλασσα.
Amphimacer, or Cretic	— ~ —	δεσπότης.

Compound Feet.

Choriambus	— ~ ~ —	σωφροσύνη.
Antispastus	~ — — ~	ἀμάρτημα.
Ionicus à majore	— — ~ ~	κοσμήτορα.
Ionicus à minore	~ ~ — —	πλεονέκτης.
Pæon primus	— ~ ~ ~	ἀστρόλογος.
" secundus	~ — ~ ~	ἀνάξιος.
	E	

Paeon tertius	˘ ˘ - ˘	ἀνάδημα.
" quartus	˘ ˘ ˘ -	θεογενῆς.
Epitritus primus	˘ - - -	ἀμαρτωλῆ.
" secundus	- ˘ - -	ἀνδροφόντης.
" tertius	- - ˘ -	εὐρυσθενῆς.
" quartus	- - - -	λωβητῆρα.
Proceleusmaticus	˘ ˘ - ˘	πολέμιος.
Dispondæus	- - - -	συνδουλεύσω.
Diiambus	˘ - ˘ -	ἐπιστάτης.
Ditrochæus	- ˘ - ˘	δυστύχημα.

III. To these add the *Dochmius*, which consists of an *antispast* and a long syllable (˘ - - ˘ -); so that a simple *dochmiac* is the same as an *antispastic monometer hypercatalectic*: θέῶν ἡ θέāν.¹

IV. The conjunction of two feet is termed a *dipodia* or *syzygy*. Most usually, however, the combination of two dissyllabic feet is called a *dipodia*, and that of two trisyllabic, or a dissyllabic and trisyllabic, a *syzygy*. The conjunction of two feet is often likewise termed a *base*.

OF ISOCHRONOUS FEET.

I. By isochronous feet are meant those which are interchangeable in metre.

II. In order to ascertain what feet are thus interchangeable, recourse must be had to the *arsis* and *thesis*.

III. That part of a foot which receives the *Ictus*, the stress of the voice, or beat of the time, is called *arsis* or *elevation*. The rest of the foot is termed *thesis*, or *depression*.

IV. The natural place of the *arsis* is the 'long syllable of the foot, and hence, in the iambus, it falls on the second syllable, in the trochee on the first, while the spondee and tribrah leave its place alike uncertain.

1. *Etym. Mag.* p. 285, 25, s. v. Δοχμιακὸς. *Seidler, de Vers. Dochm.* p. 402, seq.

V. The fundamental foot of a verse, however, determines the arsis for the other feet; and hence the spondee, in iambic and anapaestic verse, has the arsis on the second syllable, but in trochaic and dactylic on the first.

VI. So, again, the tribrach, when it stands for the iambus, is to be pronounced $\sim \sim \sim$, when it stands for the trochee $\sim \sim \sim$.

VII. Now the ancients considered those feet only as isochronous which were capable of being divided into parts that were equal in time; so that a long syllable should have either a correspondent long syllable, or two short ones.¹

VIII. The following scheme will exemplify this more clearly, the place of the arsis being denoted as above (VI.) by the acute accent.

Iambus	$\sim \acute{\sim}$	Trochee	$\acute{\sim} \sim$
Tribrach	$\sim \sim \sim$	Tribrach	$\sim \sim \sim$
Dactyl	$\acute{\sim} \sim \sim$	Anapæst	$\sim \sim \acute{\sim}$
Spondee	$\sim \sim$	Spondee	$\sim \sim$

IX. By this we perceive that the iambus and trochee are each interchangeable with the tribrach; and that the dactyl, spondee, and anapæst are interchangeable with each other.

X. In like manner it will appear that the iambus and trochee are not interchangeable, and that an iambus never admits a trochee into iambic verse, nor a trochee an iambus into trochaic verse. Thus,

Iambus	$\sim \acute{\sim}$
Trochee	$\acute{\sim} \sim$

The long syllable of the iambus has neither a correspondent long syllable in the trochee, nor two short ones. And the case is the same with the long syllable of the trochee. Hence the two feet are not interchangeable or isochronous.²

1. *Dawes, Miscellanea Critica*, p. 62.—p. 103, ed. Kidd.

2. For this reason the scholiast on He hæstion (p. 76, ed Gaisf.) calls

XI. Again, it may be shown, in the same way, that the spondee and amphibrach are also not interchangeable. Thus,

Spondee	-	-		-
Amphibrach	-	-		-
	-	-		-

Here, in whatsoever way the amphibrach be divided, each division contains either more or less than the correspondent part of the spondee. Hence the two feet are not isochronous. And, for the same reason, the amphibrach is not isochronous with the dactyl or anapæst.¹

OF THE DIFFERENT KINDS OF VERSE.

I. Of Iambic Verse.

I. Iambic verse derives its name from the foot which prevails in it, namely, the iambus.

II. At first the iambus was the only foot allowed to enter into this measure; but, by degrees, an intermixture of other feet was permitted, under certain restrictions.

III. When a verse consists entirely of iambi, it is called a pure iambic verse; when other feet are introduced and intermingled with the iambus, it is denominated a mixed iambic.

IV. The reason why other feet besides the iambus were allowed to enter appears to have been, not only to lessen

the iambic and trochaic measures ἀντιπαθοῦντα μέτρα, and Tricha (*de Metris*, p. 9, *ed. Herm.*) remarks, ἀντιπαθῆς καὶ ολού ὑπεναντίος τῷ λάμψῳ τροχαῖος. Compare the language of Dawes (*Misc. Crit.* p. 103, *ed. Kidd.*) “ *Mihi persuasum est illos duntaxat pedes a veteribus tanquam isoχρόνους haberi solitos, qui in singulas itidem partes temporibus aequales secari possent, ita scilicet ut singulis longis vel singulæ itidem longæ, vel certe binæ breves responderent Percipis jam rationem decantati illius, δ τροχαῖος ἀντιπαθεῖ τῷ λάμψῳ, sive ob quam in versu trochaico iambus, in iambico vicissim trochæus nusquam locum habeat.* ”

1. Compare Dawes, l. c. “ *Hinc etiam ratio elucescit, cur amphibrachym spondeo, adeoque dactylo et anapæsto, pariter ἀντιπαθεῖν videre sit; sive cur pes iste in versu neque anapæstico, neque trochaico, nec deinde iambico conspectiatur.* ”

the difficulty of composing, but in order to remove the monotonous and unpleasing effect of a succession of iambi : and also, as in the case of the tragic trimeter, to impart more dignity and elevation to the style.¹

V. Iambic measure admits of being constructed in all varieties of length, from the monometer acatalectic to the tetrameter hypercatalectic. The scales accompanying each metre will show the isochronous feet allowed to enter, and the places to which they are severally restricted.

1. *Monometer Acatalectic, or Base.*

Scale.

1	2
— —	— —
— — —	
— — —	
— — —	
— — —	

In this measure the iambus is allowed to enter, of course, into both places ; but the tribrach, spondee, dactyl, and anapaest only into the first. The following are examples of this species of verse :

ἴω | τᾰλᾰς.
μōμφāν | ἔχōν.
ἔπεσ' ἔ | πέσēν.

2. *Monometer Hypercatalectic.*

φīλōν | στένāζ || ει.
īμερōς | ἔχεī || με.

1. Compare remarks under the iambic trimeter. The old iambic writers, Archilochus, Solon, Simonides, seldom availed themselves of these licenses ; the tragic writers much more frequently. *Porson, Suppl. ad Praef. ad Hec.* p. xix.

3. *Dimeter Acatalectic.**Scale.*

1	2	3	4
- -	- -	- -	- -
- - -	- - -	- - -	
- -		- -	
- - -		- - -	
- - -		- - -	

Examples.

ὅμοι | ὅν ὡσ | τέ πόντ | ἵαις. ||
 γάστρις | ε τοῖσ | ἵν ἐντ | ἔροις. ||
 ἔγω | δε πλόκα | μὸν ἄνα | δέτοις. ||

I. In systems of iambic dimeter acatalectics the dactyl is not often employed, the feet most commonly used being the tribrach, spondee, and anapaest.

II. Systems of pure dimeters are not found in the tragic writers, but systems of dimeters very frequently occur in the lyric and comic poets, into which more or less of license is introduced.¹

III. The comic poets, for example, in dimeter iambics, with the exception of the catalectic *dipodia*, admit anapaests into every place, but more frequently into the first and third than into the second and fourth. With them the tribrach also occasionally enters into the fourth place. Thus :

ποῦ τό | σκόρδον | μοῖ τό | χθεσὶνόν. || (*Arist. Ran.* 1018.)
 ποῦ μοῖ | τόδι | τίς τοῦτ' | ἔλαβε. || (*Id. Ibid.* 1010.)

IV. Strictly speaking, indeed, there is no difference in this measure between the second and fourth feet, since a system or set of dimeter iambics is nothing more than one long verse, divided, for convenience of arrangement, into portions, each containing four feet.²

1. *Gaisford, ad Hephaest.* p. 243.

2. *Elmsley's Review of Porson's Hecuba.* (*Edinb. Rev.* No. 37, Nov. 1811.)

V. It must be borne in mind, accordingly, that the final syllable in dimeter iambics, as well as in dimeter trochaics and anapæstics, is not common, but that the verses run on by synapheia until the system is concluded by a catalectic line. The following, from Aristophanes, will serve to illustrate this point more clearly :¹

τὶς τῆν | κέφαλῆν || ἄπεδῆ | δόκεν ||
 τῆς μαῖ | νιδός ; || τὸ τρύβλ | ἵδη ||
 τὸ πέρυ | σινῶν || τέθνηκ ! ἔμοι· ||
 ποῦ τὸ | σκόροδόν || μοῖ τὸ | χθεσινῶν ||
 τὶς τῆς | ἐλάāς || πάρετρ | ἄγεν ||
 τέως | δ' ἀβέλτ || ἔρω | τέροι. ||
 κέχη | νότες || Μάμμα | κύθοι, ||
 Μέλη | τίδαι || κάθην | το.— ||²

Here the last syllables in the first, second, fourth, and fifth lines, are respectively lengthened by position, through the influence of the synapheia, and the last line of the system is a dimeter catalectic.

4. Dimeter Catalectic.

ἄλαστ | ὅρος || τὶς οῖς | υς. ||

5. Dimeter Brachycatalectic.

τέκνῶν | ἔμῶν || φύλαξ. | ||

6. Dimeter Hypercatalectic.

γῦναι | κός ἀντ || ἱοῖ | στάθεντ || ες.

1. Elmsley, l. c.—Brunck, ad Arist. Ran. 984.—Dawes, Misc. Crit. p. 58, ed Gaisf.—Dunbar, Gr. Pros. p. 43.

2. Ran. 984, seq.

7. *Trimeter Acatalectic, or Senarius.**Scale.*

1	2	3	4	5	6	
— —	— —	— —	— —	— —	— —	
— — —	— — —	— — —	— — —	— — —	— — —	
— —		— —		— —		
— — —		— — —		— — —		
— — —						
— — —	— — —	— — —	— — —	— — —	— — —	Proper Names.

I. This is also called the tragic trimeter, from its employment by the Greek tragic writers, and, being the most important of the Greek metres, will require the most extended consideration.

II. The laws of the scale, for which we are indebted to the learning and sagacity of Porson,¹ are as follows :

1. The iambus may enter into any place.
2. The tribrach into any place except the last.
3. The spondee into the uneven places (first, third, and fifth).
4. The dactyl into the first and third places.
5. The anapæst only into the first. But
6. In the case of a proper name, an anapæst may enter into any place except the last, provided always that the anapæst be entirely contained within the proper name, so that its two short syllables may be enclosed between two longs in the same word.

III. The following lines will serve to illustrate these laws :

1. *Pure Iambic Trimeters.*

ὅ πᾶ | σῖ κλεῖν || ὅς Οī | δῖποῦς || κἄλοῦ | μένος. ||
πᾶλαι | κύνηγ | ἔτοῦντ | ἄ καī | μέτροῦμ | ἔνον. ||

1. *Suppl. Præf. ad Hec.* p. xix.

2. *Tribrachs in the first, second, third, fourth, and fifth places.*

πότερα | δ' ἐν οῖς || κοῖς ἡ ν' | ἄγροις || ὁ Δᾶ | ἵσ. ||
 φθίνον | σᾶ δ' ἄγε || λαῖς βοῦ | νόμοις || τόκοῖ | σῖ τē. ||
 πῶς οὖν | τόθ' οὐ || τός ὁ σόφ | ὅς οὐκ || ηῦδα | τόδε; ||
 μῆτρός | ζυγῆν || αī, καī | πάτερα || κάτα | κτάνειν. ||
 τὶ γāρ | κάκων || ἀπέστ | ī; τὸν || πάτερα | πάτηρ. ||

3. *Spondees in the first, third, and fifth places.*

ἄδης | στέναγ || μοῖς καī | γόοις || πλοῦτις | ἔται. ||

4. *Dactyls in the first and third places.*

μῆτ' ἄρδ | τὸν αῦ || τοῖς γῆν | ἄνī || ἔναī | τῖνā. ||
 ἀνδρός | γ' ἄριστ || οὐ βᾶσī | λεῶς || τ' ὄλω | λότος.

5. *Anapæst in the first place.*

ἴερης | ἔγω || μὲν Ζῆν | ὅς οῖ || δέ τ' ḥ | θεῶν. ||

6. *Anapæst of proper names in the second, third, fourth, and fifth places.*

ῆν I | φῆγενεī || ἀν ω | νόμᾶς || ἔς ἔν | δόμοις. || (Iph.
 A. 416.)

τέταρ | τὸν Ιππ || ὅμεδόντ' | ἀπέστ | εἰλēν | πάτηρ. ||
 (Œd. Col. 1317.)

μᾶλιστ | ἄ Φοῖβ || ω Τεῖ | ρεσιāν, || πᾶρ' οὐ | τῖς ἀν. ||
 (Œd. T. 285.)

ἔμοī | μὲν οὐ || δεῖς μῦ | θός Αντ || ἔγδην | φῖλῶν. || (An-
 tig. 11.)

IV. The last syllable in each verse appears to be indifferently short or long; and even where one line ends with a short vowel, a vowel is often found in the beginning of the next; as in the following instances from the Œdipus Tyrannus :

τένας πόθ' ἔδρας τάσδε μοι θοάζετε, } v. 2, 3.
 ἱκτηρίοις κλάδοισιν ἔξεστε μένοι ; }

ἀγω δικαιῶν μὴ παρ' ἀγγέλων, τέκνα, }
ἄλλων ἀκούειν, αὐτὸς ὡδ' ἐλήλυθα. } v. 6, 7.

V. Sometimes, however, one verse, with its final vowel elided, passes by scansion into the next, but only when a long syllable precedes;¹ as,

οοὶ φασὶν αὐτὸν ἐς λόγους ἐλθεῖν μολόντ'
αἰτεῖν, ἀπελθεῖν τ' ἀσφαλῶς τῆς δεῦρ' ὁδοῦ.

(*Œd. Col.* 1164, 5.)

VI. The admissibility of the tribrach into an iambic line arises from the circumstance of its being an isochronous foot; its exclusion from the last place in the trimeter turns upon a principle of rhythm; since a tragic trimeter, with such a concluding cadence, would be anything else but grave and dignified.

VII. The introduction of the spondee into an iambic line was owing to the wish of imparting to the verse a greater degree of weight and dignity,² as well as of interrupting the monotonous cadence which a succession of iambi would have produced.

VIII. The admission of the spondee opened the door, of course, for the other feet that were isochronous with it, and in this way the dactyl and anapæst were each allowed to come in.

IX. The reason why the iambus was retained in the even places appears to have been this: that, by placing the spondee first and making the iambus to follow, greater emphasis was given to the corresponding syllable of each metre³ on which the ictus and pause took place, than

1. *Porson, ad Med.* 510.—*Hermann, Elem. Doctr. Metr.* p. 23, seq.
—*Tate, Introd.* p. 3.

2. *Horat. Ep. ad Pis.* 255.

3. By *metre* is here meant a *dipodia* or conjunction of two feet, of which there are three in the trimeter. In reciting iambic verses it was usual to make a slight pause at the termination of every second foot, with an emphasis on its final syllable. Thus, Terentianus Maurus (*de Metr.* 2193, seq., p. 101, *ed Lennep.*), speaking of the trimeter, says,

“*Sed ter feritur : hinc trimetruς dicitur,
Scandendo binos quod pedes conjungimus.*”

would have been the case had two long syllables stood together.

X. With regard to the use of the tribrach in the tragic trimeter, the following particulars must be noted: 1. That, though admissible into all places of the verse except the last, yet it is very rarely found in the fifth place. 2. That the second syllable of a tribrach (as of a dactyl) must not be a monosyllable incapable of beginning a verse, or the last syllable of a word. 3. That the preposition ἐς must not form the second syllable of a tribrach.¹

XI. On the use of the dactyl in this same measure the following must be noted: 1. The dactyl, though admissible into both the first and third places, is more common in the third than the first place of the verse. 2. A dactyl is wholly inadmissible into the fifth place.² 3. The first syllable of a dactyl in the third place should be either the last of a word, or a monosyllable, except in the case of proper names.³ 4. The second syllable of a dactyl in either place should not be either a monosyllable incapable of beginning a verse (as ἀν, γὰρ, δὲ, μὲν, τὲ, &c.), or the last syllable of a word.⁴ 5. The preposition ἐς must not be the second syllable of a dactyl in either place.

XII. On the use of the initial anapæst in the tragic trimeter, observe as follows: The anapæst admissible into

And again, v. 251, seq.

*“ Secundo iambum nos nesesse est reddere,
Qui sedis hujus jura semper obtinet,
Scandendo et illic ponere assuetam moram,
Quam pollicis sonore, vel plausu pedis,
Discriminare, qui docent artem, solent.”*

The casural pause, however, in the tragic trimeter, was the controlling melody, and the marking of the metres was always made in subservience to this. Compare the remarks of Dawes, *Misc. Crit.* p. 361, ed. Kidd.

1. Sandford's *Greek Prosody*, p. 280, seq.
2. Porson, *Præf. ad Hec.*
3. Dunbar, *Gr. Pros.* p. 51.
4. This canon is occasionally violated by the tragic poets, especially in the first place of the verse. Elmsley, *ad Eurip. Bacch.* 285.

the first place is generally included in the same word. The only exceptions are where the line begins either with an article, or with a preposition followed immediately by its case; as in *Philoct.* 754, Τὸν ἵσον χρόνον. *Eur. Orest.* 888, Ἐπὶ τῷδε δ' ἡγόρευον. *Iph. A.* 502, Παρ' ἐμοί.¹

XII. The anapæst in proper names is allowed, in order to bring into the tragic trimeter certain names of persons that would otherwise be unable to enter.² And, in order to soften down this license, it is probable that proper names so introduced were pronounced with a hurried utterance, so as to carry only — — to the ear.³

XIV. A few instances occur where the proper name *begins* with an anapæst; as, Μενέλαος, Πριάμον, &c. Elmsley considers all such cases as corrupt, but Porson's judgment seems to lean the other way.⁴

XV. With regard to the use of resolved or trisyllabic feet, it is to be observed, 1. That more than two should not be admitted into the same verse.⁵ 2. That trisyllabic feet should not concur.⁶

XVI. Enclitics, when so used, and other words incapable of beginning a sentence, are incapable of beginning a senarian.⁷

XVII. The verb ἔστι or ἔστιν is very rarely found in the beginning of a senarian, except it is the beginning of a

1. Monk, *ad Soph. Electr.* 4. (*Mus. Crit.* vol. i., p. 63.)

2. Elmsley, *in Ed. Rev.*, Nov., 1811.

3. Tate, *Introd.*, p. 36, seq. Dr. Clarke is entitled to the merit of having discovered this principle. Long proper names are, from their very nature, liable to be rapidly spoken, and thus Ἀντιγόνη, Νουπτόλεμος, Ἰφιγένεια, &c., might be easily slurred into something like Αντ'-γόνη, Νουπτ'-λεμος, Ιφ'-γένεια, &c. The ear, of course, would find no cause of offence, and the eye take no cognizance of the matter. (Clarke, *ad Il.* 2, 811.—Tate, l. c.)

4. Elmsley, *in Ed. Rev.* l. c.—Porson, *Suppl. Pref. ad Hec.*

5. *Class. Journ.* No. 64, p. 309.

6. This rule is sometimes violated by the tragic poets. Consult Sandford, *Gr. Pros.* p. 282, seq. in *notis*.

7. Elmsley, *ad Soph. Aj.* 985. (*Mus. Crit.* vol. i., p. 367.) *Id. ad Soph. Oed. T.* 1084.

sentence also, or some pause, at least, in the sense has preceded.¹

XVIII. Some Doric forms are retained in the tragic dialect ; thus, always, Ἀθάνα, δαρός, ἔκατι, κυναγός, ποδαγός, λοχαγός, ξεναγός, ὀπαδός. To these, mentioned by Porson,² may be added the following, as given by Monk :³ ἄραρε, θᾶκος, and compounds, γάπονος, γαπετής, γάπεδον, γάμορος, γάποτος, γάτομος, κάρανον, and its compounds.

XIX. Forms of Ionic (epic) Greek are also found in the tragic dialect ; as, ξεῖνος, μοῦνος, κεῖνος, πολλός,⁴ &c.

XX. The augment is never omitted by the tragic writers except in the case of χρήν for ἔχρην. As to ἀνωγα, this preterit has no augment in Attic, although the pluperfect has. (*Œd. Col.* 1598.) In like manner, the tragic writers do not prefix the augment to καθεξόμην, καθήμην, καθεῦδον, though the comic writers sometimes give it. A double augment is occasionally allowed in tragedy, as in ἡνεσχόμην (ἀνεσχόμην being likewise found).⁵

Of the Cæsura in the Tragic Trimeter.⁶

I. One of the greatest beauties in a tragic trimeter is the cæsura.

II. The tragic trimeter has two principal cæsuras, one on the penthemimeris, or fifth half foot ; as,

κίνδυνος ἔσχε | δορὶ πεσεῖν Ἐλληνικῶ,

and the other on the hepthemimeris, or seventh half foot ; as,

Πολλῶν λόγων εὐρῆμαθ' | ὅστε μὴ θανεῖν.

III. A line is esteemed deficient in harmony, and not perfect, which is without the cæsura. Many lines have

1. Elmsley, *ad Eurip. Heracl.* 386.

2. Porson, *ad Eurip. Orest.* 26.

3. *Ad Eur. Hippol.* 1093.

4. Sandford, *Gr. Pros.* p. 286, seq.

5. Porson, *Suppl. ad Præf. ad Hec.* p. xvi.

6. Porson, *Suppl. ad Præf. ad Hec.* p. xxiv.

both; but the penthemimetal is more frequent than the hephthemimetal in the proportion of four to one.

IV. The cæsura is allowed to fall on a monosyllable, either with or without the elision, as well as on the last syllable of a word. Thus,

καὶ νῦν τί τοῦτ' αὐ | φασὶ πανδήμῳ πόλει.
καὶ τεύξεται τοῦδ' | οὐδὲ ἀδώρητος φίλων.
'Αλλ' δν πόλις στυγεῖ, σὺ | τιμήσεις τάφῳ.
"Οταν γὰρ εὐ φρονῆς, τόθ' | ἡγήσει σὺ νῶν.

V. A verse, however, is not faulty which has what Porson terms the *quasi-cæsura*; that is, when after the third foot there is an elision of a short vowel, either in the same word or in such a word as δε, με, σε, γε, τε, attached to it;¹ thus,

Κεντεῖτε, μὴ φείδεσθ', | ἐγὼ τέκον Πάριν.
Γυναιξὶ παρθένοις τ' | ἀπόβλεπτος μέτα.

VI. A verse sometimes occurs without either cæsura or quasi-cæsura; but the third and fourth feet are never comprehended in the same word.²

VII. There are two minor divisions of the verse, namely, one which divides the second, and one which divides the fifth foot; thus,

1. Elmsley ingeniously defends verses of this formation by a hypothesis that the vowel causing the elision might be treated as appertaining to the preceding word, and be so pronounced as to produce a kind of hephthemimetal cæsura. *Elms. ad Aj. 1100.* (*Mus. Crit.* vol. i., p. 477.) *Tate, Introd.* p. 6.

2. If the third and fourth feet were comprehended in one and the same word, a most inelegant and inharmonious division of the line into three equal parts would unnecessarily be the result. As in the following:

ἢ κάρτ' ἀρ' ἀν | παρεσκόπεις | χρησμῶν ἔμῶν.

Compare the remark of Victorinus (p. 2525), “*pessimus autem versus, qui singula verba in dipodiis habet,*

“*Præsentium | divinitas | celestium.*”

Hermann seeks to limit this rule of Porson's by making the regulation not absolute in its nature, but only highly approved of by the tragic writers. *ELEM. DOCTR. METR.* p. 71, ed. Glasg.

1. Τὸ ποῖον | ἐν γὰρ πόλλ' ἀν ἔξεύροι μαθεῖν.
2. Ἀρχὴν βραχεῖαν εἰ λάβοιμεν | ἐλπίδος.

The former of these divisions, though not necessary, is agreeable; the latter constitutes what is called the *Cretic termination*,¹ and leads to the consideration of the

Porsonian Pause.

I. When the iambic trimeter has, after a word of more than one syllable, the cretic termination (— ~ —),² either included in one word; as

Κρύπτοντα χεῖρα καὶ πρόσωπον ἐμπᾶλιν;

or consisting of — ~ and a syllable; as,

Κῆδος δὲ τούμδν καὶ σὸν οὐκέτ' ἔστι δῆ.

Χαῖρ', οὐ γὰρ ἡμῖν ἔστι τοῦτο σοὶ γέ μῆν.

or of a monosyllable and ~ —; as,

Καλῶς μὲν εἶπας, θύγατερ, ἀλλὰ τῷ κἄλῳ.

then *the fifth foot must be an iambus.*³

II. Hence the following lines are faulty in metre:

"Ατλας δ χαλκέοισι νώτοις οὐρανόν (Eurip. Ion. 1);

Τὸ μὴ μάταιον δ' ἐκ μετώπων σωφρόνων (Æsch. Suppl. 206);

and are to be corrected as follows:⁴

1. *Sandford, Gr. Pros.* p. 290.

2. The cretic is only another name for the amphimacer.

3. This is Porson's celebrated canon for the pause in tragic trimeters, given in the Supplement to his Preface to the *Hecuba*. Elmsley (*Edinb. Rev.* No. 37) gives the same rule in other words, but not so clearly.

“*The first syllable of the fifth foot must be short, if it ends a word of two or more syllables.*” The reason why the tragic poets observed this rule respecting the fifth foot of a senarius is sought to be explained as follows by Hermann: “*Causa autem quare ista vocabulorum divisio displicere debet, hæc est. Quoniam in fine cuiusque versus, ubi, exhaustis jam propemodum pulmōnibus, lenior pronunciationis decursus desideratur, asperiora omnia, quo difficilius pronunciantur, eo magis etiam aures lædunt: propterea sedulo evitatur illa vocabulorum conditio, quæ ultimum versus ordinem longiore mora a præcedente disjungit, eaque re decursum numerorum impedit ac retardat.*”

4. *Porson, Suppl. ad Praef. ad Hec.* p. xxxvi.—Elmsley, *Edinb. Rev.* No. 37.

"Ατλας ὁ νώτοις χαλκέουσιν οὐρανόν.

Τὸ μὴ μάταιον δ' ἐκ μετώποσωφρόνων.

III. But when the second syllable of the fifth foot is a monosyllable incapable of beginning a verse, such as *ἄν*, *αῦ*, *γὰρ*, *δὲ*, *μὲν*, *οὖν*, together with all enclitics, used as such, then the fifth foot may be a spondee;¹ as,

Σὺ δ' ἡμιν ἡ μισοῦσα, μισεῖς μὲν λόγω.

Σπεύδωμεν, ἔγκονῶμεν· ἥγοῦ μοī γέρον.

IV. The particle *ἄν* is of most frequent occurrence in this position; with respect to which, it must be observed that it is in this case invariably subjoined to its verb, which always suffers elision; as in the following line:²

Εἰ μοι λέγοις τὴν δψιν, εἴπόιμ' ἄν τότε.

V. The fifth foot must also be an iambus, although the cretic termination comes after a monosyllable, when that monosyllable is incapable of beginning a verse. Hence the following line is wrong:

Τίνας λόγους ἐροῦσιν, ἐν γᾶρ τῷ μαθεῖν (*Œd. Col.* 115);
and we should read, with Elmsley, —ἐν δε τῷ μαθεῖν.³

VI. Nor should *ἐστ'*, by elision for *ἐστὶ*, form the first-syllable of the fifth foot.⁴

VII. Thus it appears that there are only three cases in which the fifth foot may be a spondee.

1. (By far the most frequent) when both syllables of the fifth foot are contained in the same word.

1. Porson, *ibid.* p. xxxi. The words in the text, "used as such," refer to the circumstance of the pronouns *σοι*, *μοι*, *με*, *σε*, &c., being sometimes emphatic. Sandford, *Gr. Pros.* p. 291.

2. Porson, *ibid.* p. xxxii.—Sandford, *Gr. Pros.* p. 292.

3. Elmsley, *Edinb. Rev.* No. 37. This extension of the Porsonian canon, though proceeding from Elmsley, has not met with the universal acquiescence of scholars. Compare Matthæ, *ad Eurip. Phœniss.* 403 (414), and Scholefield, *ad Pors. Eurip.* p. 308. (*Phœniss.* 414.)

4. Elmsley, *ad Eurip. Bacch.* 246. "His exceptis, nullum senarium apud tragicos existere puto, qui, in initio quinti pedis, ἐστ' vel ἐστ' ha-beat."

2. When the first syllable of the fifth foot is a monosyllable capable of beginning a verse, and not disjoined from the following syllable by any pause in the sense.
3. When the second syllable of the fifth foot is a mono-syllable incapable of beginning a verse.¹

Of Elision and Aphæresis in the Iambic Trimeter.

I. In the iambic trimeter the short vowels *e*, *o*, and the doubtful *a*, *i*, are elided when the next word begins with a vowel.

II. But the *o* of *πρό* is not elided, nor the *i* of *περί*; in other words, the Attics never place *πρό* or *περί* before a word beginning with a vowel.² In compounds *πρό* is contracted with *e* or *o*, as *προύκείμεθα*, *προύπτος*, &c.

III. The *i* of the dative plural, third declension, is *never* elided by the Attic poets, that of the dative singular *very rarely*.³

IV. The elision of *e* before the particle *ἄν* is very rare. There are ten instances in Attic poetry similar to *ἔγραψ' ἄν*, for *ἔγραψα ἄν*, for one similar to *ἔγραψ' ἄν*, for *ἔγραψε ἄν*.⁴

1. *Elmsley, Edinb. Rev.* No. 37. Some apparent exceptions to the Porsonian canon are not real exceptions: thus, where *οὐδεῖς* and *μηδεῖς*, so given, ought, in Attic orthography, to be written *οὐδ'* *εἰς*, and *μηδ'* *εἰς*; and where, in the plays of Sophocles, *ἡμῖν*, *ἱμῖν*, are exhibited as spondees, with the last syllable long, whereas that poet employed these pronouns thus, *ἡμῖν* *ἱμῖν*, with the last syllable short. *Porson, Suppl. Praef.* p. xxxv.—*Elmsley*, l. c.—*Sandford, Gr. Pros.* p. 293, *in notis*.

2. Compare *Porson, ad Eurip. Med.* 284. “*Tragici nunquam in senarios, trochaices, aut, puto, anapæstos legitimos, περὶ admittunt ante vocalem, sive in eadem, sive in diversis vocibus. Imo ne in melica quidem verbum vel substantivum hujusmodi compositionis intrare sinunt; raro admodum adjективum vel adverbium.*”

3. “*Elmsley,*” observes Sandford, “denies the legitimacy of the elision in any instance; Porson, in the preface to the *Hecuba*, inclines to be more lenient. There are, unquestionably, instances of this elision in Attic verse which all the ingenuity of Elmsley has failed to remove; but from its extreme rarity it is inadmissible in modern composition.” *Gr. Pros.* p. 297, *in notis*.

4. *Elmsley, ad Eurip. Med.* 416. Blomfield, however, limits this canon of Elmsley's to those cases where confusion might otherwise arise; viz., where first aorists and perfects are employed. “*Negue hanc elisionem poetis Atticis displicuisse credo, præterquam in iis vocibus,*

V. The long vowels η , ω , and the doubtful v , are never elided.

VI. A diphthong cannot be elided before a short or doubtful vowel.

VII. The diphthongs of the nominative plural of nouns are never elided either in Attic or Homeric Greek.

VIII. The diphthong au is never elided by the tragic writers in the first or third persons of verbs, nor in the infinitive.¹

IX. The elision of oi , even in the words μoi , σoi , τoi , is totally denied by some scholars,² and allowed by others only in the case of $oi\muoi$ before ω .³

X. The short vowel is sometimes, in Attic Greek, cut off by aphæresis from the beginning of a word, after a long vowel or diphthong in the close of the preceding word.⁴

XI. The instances in which the initial a appears to be so cut off, are, according to Elmsley, better referred to crasis. Hence, in his opinion, such forms as $\mu\eta\,\mu a\theta\epsilon\bar{\imath}$ and $\mu\eta\,\pi o\tau i\sigma a\sigma\theta\alpha\iota$, ought to be pronounced $\mu\acute{a}ma\theta\epsilon\bar{\imath}$ and $\mu\acute{a}\pi o\tau i\sigma a\sigma\theta\alpha\iota$.⁵

Of Crasis and Synizesis.

I. The article, followed by a short, always coalesces into

ubi confusio inde oriri posset, i. e., in aoristis primis et perfectis."
Blomf. ad *Æsch. Choëph.* 841.

1. Erfurdt, *ad Soph. Aj.* 190, where an examination and correction of the different passages that militate against this canon may be seen. On the same side is Elmsley, *ad Eurip. Iph. Taur.* 678. (*Mus. Crit.* vol. ii., p. 292.) Hermann, however, seems inclined not to make the rule so absolute a one, in his remarks on *Soph. Philoct.* 1060. "Non ubique equidem elisionem diphthongi defendam, sed hic eam nolim sine librorum auctoritate removeri. Nam minus suaviter ad aures accedit λειφθήσομαι cum ictu in ultima ante cæsuram," &c.

2. Elmsley, *ad Eurip. Med.* 56. "Sed hodie inter omnes fere eruditos convenit, dativum μoi elisionem pati non posse, licet cum quibusdam vocibus per crasin coalescere possit."

3. Blomfield, *Remarks on Matthiaæ, G. G.* p. xxxvii., third edition. Incorporated into the fifth edition by Kenrick, p. 87. Compare *Soph. Aj.* 587.—Koen. *ad Greg. Corinth.* p. 171.

4. Sandford, *Gr. Pros.* p. 299, *in notis.*

5. Elmsley, *ad Eurip. Heracl.* 460.

long *a*; as, ὁ ἀνήρ into ᾀνήρ; τοῦ ἀνδρὸς into τάνδρός, and the like.¹

II. *Kai* never makes a crasis with *ev*, except in compounds; and never with *āei*.

III. In words joined by crasis, as κάτι, κάν, κᾶν (for καὶ ξτι, καὶ ἐν, καὶ ἀν), and the like, *i* should not be subscribed except where *kai* forms a crasis with a diphthong containing an iota; as, κάτα for καὶ εἴτα; but κάπι for καὶ ἐπί, &c.

IV. Μή οὐ and ἦ οὐ always coalesce into one syllable with the Attics; thus, τὸ μὴ οὐ τόδ' ἄγγος (*Trach.* 622), is to be pronounced τὸ μὸν τὸδ' ἄγγος, &c.

V. Both in tragic and comic versification, a very frequent synizesis occurs in the words ἦ εἰδέναι, and μὴ εἰδέναι; in ἔπει οὐ, in ἔγώ οὐ, and in the concurrence of ω οὐ, and ω ει.

VI. The tragic writers make the genitive singular and plural of the third declension in εως, εων either monosyllabic or dissyllabic, as suits the verse.

Of Hiatus in the Iambic Trimeter,² &c.

I. Hiatus of any kind is not admitted by the tragic writers into their iambic and trochaic measures. But observe that,

II. When a vowel in the end of a word, after another vowel or diphthong, is elided, a collision takes place between the preceding vowel or diphthong and the vowel or diphthong at the beginning of the next word; thus,

Πασῶν ἀναίδει' εὐ δ' ἐποίησας μολῶν,
Τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ.

III. The hiatus after τι and δτι is admitted in comedy; as, τι αὐ, *Arist. Thesm.* 852; τι ἄν, *Plut.* 464; δτι ἀχθέσεται, *Av.* 84; δτι οὐ, *Ach.* 516, &c.

IV. In exclamations and the use of interjections, the

1. *Davies, Misc. Crit.* p. 481, ed. Kidd.—*Mathiae G. G.* § 54. The Ionians and Dorians, on the contrary, contracted ὠνήρ, τάνδρός, &c.

2. *Sandford's Gr. Pros.* p. 308.

tragic writers sometimes allow a long vowel or diphthong to stand before a vowel ; thus,

'Οτοτοῖ, Λύκει' "Απολλον· οἱ ἔγω, ἔγω.¹ (*Æsch. Ag.* 1228.)
'Ω οὐτος Αἴας, δεύτερον σε προσκολῶ. (*Soph. Aj.* 89.)

V. Interjections, such as φεῦ, φεῦ, &c., often occur *extra metrum*, and sometimes other words, especially in passages of emotion ; thus,

Τάλαινα· οὐκ ἔστιν ἄλλη· φαιδρὰ γ' οὖν ἀπ' δυμάτων.²

VI. The diphthongs *ai* and *oi* are occasionally shortened by the Attic poets before a vowel in the middle of a word;³ as,

Παλαιόν τε θησαύρισμα Διονύσου τόδε. (*Eurip. Electr.* 500.)

Κἄμ' ἀν τοιαύτη χειρὶ τιμωρεῖν θέλοι. (*Œd. T.* 140.)

Of the Comic and Satyric Trimeter.⁴

I. The comic iambic trimeter admits an anapæst into the first five places of the verse ; as,

Κἄταβā | κἄταβā || κἄταβā | κἄταβā || κἄταβῆ | σομαι. ||
(*Vesp.* 979.)

II. It also admits a dactyl into the fifth place ; thus,

Πνθοίμ | εθ' ἀν || τὸν χρησμ | δν ἡ || μῶν ὅτι | νοεῖ. ||
(*Plut.* 55.)

III. It allows of lines without cæsura ; and, though somewhat rarely, such also as divide the line by the dipodia of scansion ; thus,

1. Compare the language of Blomfield, *ad loc.* “ *Notanda est ultima syllaba τοῦ ἔγω in hiatu porrecta. Hoc ut recte fiat, hiatus in ictum cadere debet.* ”

2. *Œd. Col.* 318. Compare *Trach.* 1087.—*Electr.* 1159, &c.

3. Compare page 4, note 3.

4. *Gaisford, ad Hephaest.* p. 242.—*Tate, Introd.* p. 9.—*Hermann, Elem. Doctr. Metr.* p. 80, *ed. Glasg.*

Ἄπολῶ τὸν ἄνθρωπον κάκιστα τούτονί. (*Plut. 68.*)
Σπουδὰς φέρεις | τῶν ἀμπέλων | τετμημένων; (*Ach. 183.*)

IV. It violates the rule respecting the Porsonian pause, thus,

Δοῦλον γενέσθαι παραφρονοῦντος | δεσπότου. (*Plut. 2.*)
Κακῶς ἐπραττον καὶ πένης ἦν | Οἰδά τοι. (*Ib. 29.*)
Δέχον τὸν ἄνδρα καὶ τὸν ὅρνιν | τοῦ θεοῦ. (*Ib. 63.*)

V. It permits also the concurrence of resolved feet, yet not so that an anapæst should come after a dactyl or tribrach.

VI. The iambic trimeter of the satyric drama appears, in its structure, to occupy a middle place between the nicety of the tragic laws and the extreme license of comedy; as far, indeed, as we are able to form any opinion concerning it from the scanty remains that have come down to our times.¹

VII. The anapæst is found, as in the case of the comic trimeter, in the first five places of the verse; the pause is in like manner neglected, and trisyllabic or resolved feet are of frequent occurrence.²

We will now return to the most important of the remaining iambic measures.

8. *Trimeter Catalectic.*

ἔχων | ἔμ' ὁσ || τὲ ναῦσ | ἵπομπ || ὅν αὐρ | αν. ||

9. *Trimeter Brachycatalectic.*

ζῆγεντ | ἄ παιδ || ὅποι | ὅν ἄ || δῶνᾶν. ||

10. *Scazon, or Choliambus.*

ώς οī | μέν ἄ || γεῖ Βοῦ | πᾶλῷ || κᾶτῆ | ρῶντō. ||

1. The only satyric drama that has reached us is the Cyclops of Euripides.

2. Gaisford (*ad Hephaest.* p. 242) inclines to exclude the anapæst from the third place in the satyric trimeter, but without sufficient authority. On the occurrence of trisyllabic feet, consult *Casaubon, de Sat. Poes.* p. 222.

I. This measure is nothing more than the iambic trimeter acatalectic, with a spondee instead of an iambus for the sixth foot. Hence its name of scazon (*σκάζων*, “*limping*”) or choliambus (*χωλίαυβος*, “*lame iambus*”).

II. The fifth foot is generally an iambus, since the line would otherwise be too heavy if both the fifth and sixth feet were spondees; though instances of this kind occur even in Theocritus; as,

δ μον | σοποι || δς ἐν | θάδ' Ιππ || ωνᾶξ | κεῖται ||
εὶ μὲν | πονη || ρὸς μὴ | ποτέρχ || εῦ τῷ | τύμβῳ. ||

III. This species of verse is also called the Hippoactic trimeter, from the virulent poet Hippoax, who invented it, and after whose example it was employed for purposes of railing and sarcasm. The writers who used it constructed it generally in the neatest and most exact manner, rarely employing resolutions, and entirely avoiding the anapæst, except that Babrius has sometimes taken it into the first place. The tragic writers abstained altogether from this measure, nor did the comic poets use it, unless, perhaps, with allusion to the iambic writers, as Eupolis in the *Baptæ* (*ap. Priscian*, p. 1328).¹

11. *Tetrameter Catalectic.*

εῖ μοī | γενοī || τὸ πāρ | θενōς || κăλῆ | τε καī || τερεī | να. ||

I. This measure was much used by the comic poets, but not at all by the tragic writers. It may be considered as two dimeters, the first complete, the second wanting one syllable.²

1. *Hermann, Elem. Doctr. Metr.* p. 94, *ed. Glasg.*

2. The iambic tetrameter catalectic is used also in English; as in the song called “Miss Bailey,” viz., “A captain bold from Halifax,” &c. It forms also the prevalent measure of the modern Greek poetry, or, in other words, it is their heroic verse. (*Consult Fauriel, Chants populaires de la Grèce Moderne*, vol. i., p. cxix., *Disc. Prélim.*) The following lines will illustrate this, the pronunciation being regulated entirely by accent:

II. This measure is the most harmonious of iambic verses, and those lines are the most pleasing which have the cæsura at the end of the fourth foot or second metre ; as,

εἰ μοι γένοιτο παρθένος, | καλή τε καὶ τέρεινα.

But the comic writers often neglect this cæsura.

III. The following is the metrical scale :

1	2	3	4	5	6	7	8
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—

Proper Name.

IV. This scale is based upon the remarks of Porson and Elmsley,¹ and the authority of the latter has been followed in admitting the anapæst into the fourth place, a license which Porson restricts to the case of a proper name. The only license of the kind will occur, then, in the seventh foot.

V. In the resolved or trisyllabic feet one restriction obtains ; that the concurrence of the feet — — — or — — — and — — — in that order never takes place ; a rule which, even in the freer construction of the trimeter, is always strictly observed from its essential necessity.

VI. All the trisyllabic feet which are admissible into the comic iambics are employed with much greater moderation in the catalectic tetrameters than in the common trimeters.²

VII. The comic poets admit anapæsts more willingly and frequently into the first, third, and fifth places, than into the second, fourth, and sixth of the tetrameter.³

*Πουλάκι, ποῦθεν ἔρχεσαι ; πουλί μον, ποῦ πηγαίνεις ;
Πουλάκι, πές μας τίποτε, κάνεν καλὸν μαντάτον.*

1. *Person, Suppl. ad Praef. ad Hec.* p. xxxix.—*Elmsley, Edinb. Rev.* No. 37. Elmsley is for the admission (though very rarely) of an anapæst of a common word in the fourth place, which opinion we have followed in the scale.

2. *Elmsley, Ed. Rev.* No. 37.

3. *Ibid.*

IX. We have remarked above, that the most pleasing cæsura in this species of verse falls after the fourth foot. Sometimes the verse is even so constructed as to give a succession of iambic dipodias, separately heard ; as the following from Aristophanes, *Plutus*, 253, seq.¹

'Ω πολλὰ δὴ | τῷ δεσπότῃ || ταύτον θύμον | φαγόντες,
Ανδρες φίλοι | καὶ δημόται || καὶ τοῦ πονεῖν | ἐρασταί.

12. Tetrameter Acatalectic.

I. This measure, called also *Boiscius*, from its inventor Boiscus, is not used by the Greek tragic and comic writers. Hephaestion gives an example from Alcæus, as follows :²

Δέξαι | μὲ κῶ || μᾶζοντ | ἄ δέξ | αῖ λῖσσ | σμαῖ || σὲ λῖσσ | σμαῖ. ||

II. The Roman comic and tragic poets, however, made much use of this species of verse. The Latins called it *octonarius*.

III. This measure allows of one of two cæsuras. Plautus commonly divides it in the fourth arsis, and therefore intended it to be asynartete ; which is indicated by the hiatus and short syllable ; as in the *Amphitr.* 3, 4, 5, and *Bacch.* 4, 9, 9.

Illē nā | vēm sāl || vām nūn | cītāt || — aūt ī | rāti ad || vēntūm | sēnīs. ||

*O Troī | aō pātri || aō Pērg | āmūm, || — o Priā | mē pē-
ri || istī | sēnēx. ||*

In Terence, on the other hand, this kind of verse is not asynartete, because he usually makes the cæsura in the thesis which follows the fourth arsis ; as,

Nūnc Am | phītrūō || nēm vōlt | dēlū || dī-mēüs | pātēr || fāxō | prōbē. ||

1. Tate, *Introd.* p. 10.

2. Hermann, *Doctr. Elem. Metr.* p. 102, ed. Glasg.

II. Of Trochaic Verse.

I. Trochaic verse derives its name from the foot which prevails in it, namely, the trochee.

II. The trochee, however, as in the case of the iambus, is convertible into a tribrach, and the spondee and anapæst are also admitted, but not the dactyl, except in a proper name.¹ There is this difference, however, between iambic and trochaic measure, that the latter admits the spondee and anapæst into the even places, the former into the uneven.

III. The following are the principal trochaic metres :

1. Monometer Acatalectic, or Base.

ἀστέ | νάκτος. ||
πῆματ' | οἰκῶν. ||

Trochaic monometers are usually found in systems, which, as in most other numbers, so in the trochaic also, it is the custom, especially of the comic writers, to form into diameters. These systems are continued in one unbroken tenour, concluded by a catalectic verse. On this account there is no place for hiatus at the end of each verse, nor is it held necessary to conclude a verse with an entire word ; but the whole system is as one verse. Thus in Aristophanes (*Pac.* 339, *seq.*) we have the following :

καὶ βοᾶτέ, καὶ γελᾶτ'· ἦ—
δη γὰρ ἔξεσται τόθ' ὑμῖν
πλεῖν, μένειν, κινεῖν, καθεύδειν,
ἔς πανηγύρεις θεωρεῖν,
ἔστιασθαι, κοτταβίζειν,
συβαρίζειν,
ιοῦ ιοῦ κεκραγέναι.

1. Compare remarks under trochaic tetrameter catalectic.

2. *Monometer Hypercatalectic.*

πόντι | ὡν σᾶλ || ὡν
 Μαιᾶ | δῶς τόκ || οὐ
 Βάρδᾶρ | ω βό || α.

3. *Dimeter Acatalectic.*

Scale.

1	2	3	4
—~	—~	—~	—~
~—~	~—~	~—~	~—~
——			——
~—~			~—~

Examples.

ποῖ τρᾶπ | ώμαῖ || ποῖ πῷρ | εῦθῶ ; ||
 εῖ δε | τῖς υπέρ || ὄπτᾶ | χέρσιν. ||
 αἴδοξ | ὅτε Μοῖρ' || ἀνῦμεν | αῖδος ||
 ἄλυρος | ἄχορος || ἀνἀπε | φῆνε. ||

4. *Dimeter Catalectic.¹*

ἡ λόγ | ω πῷρ || εῦε | τᾶι — ||
 κᾶι κᾶτ | α γνῶ || μῆν ἴδ | ρῖς. — ||
 τῷ φέρον | ἐκ θε || οὐ κᾶλ | ως. — ||
 Κᾶδμος | ἔμολε || τᾶνδε | γᾶν. — ||

5. *Dimeter Brachycatalectic.²*

εῖσι | δεῖν γῆγ || ἀντῖ | ||
 ἄλυρον | ἀμφὶ || μοῦσᾶν. | ||
 λᾶβετε | φέρετε || πέμπετ'. | ||

1. Called also Euripidean.

2. Called also Ithyphallic. Compare *Terentianus Maurus*, v. 1845, and *Atilius Fortunatus*, p. 2698, as cited by *Gaisford, ad Hephaest.* p. 265.

6. *Dimeter Hypercatalectic.*¹

ἄς ἔ | γῆμ' ὅ || τόξο | τᾶς Πᾶρ || ἵς.
τοῦς μὲν | ἐν στᾶθμ || οἰστν | ἵππι || κοῖς.

7. *Trimeter Catalectic.*²

ἔρχε | ταῖ τī || μᾶ γῦ | ναικεῖ || ω γεν | εī. — ||
τίθετε | μῆ ψόφ || εīτε | μῆδ' ἔστ || ω κτῦπ | δς. — ||

8. *Trimeter Brachycatalectic.*

οī δε | πρὸς θρὸν || οὺς ἔσ | ω μδ || λῶντες. | ||
τὸν δ'ε | μὸν πότμ || ὅν ἄδακρ | υτὸν || οὐδεῖς. | ||

9. *Trimeter Hypercatalectic.*

ῆλθον | εīς δῷμ || οὺς ἔν | αὐθ' ἔ || κάστα | σοī λέγ || ω.
τῶ μὲν | ὁ στράτ || ἡλᾰ | τᾶς πάτ || ἥρ ἔκλ | ἥζετ || ο.

10. *Tetrameter Catalectic.*

Scale.

1	2	3	4	5	6	7
—	—	—	—	—	—	—
—	—	—	—	—	—	—
—	—	—	—	—	—	—

Proper Name.

Examples.

ω πᾶτρ | ἄς Θῆ || βῆς ἔν | σικόι, || λεῦσσετ' | οἰδε || ποὺς
ὅ | δε
ὅς τᾶ | κλεῖν' αῖ || νῖγμᾶτ' | ἥδη, || καῖ κράτ | ίστος || ἥν
ἄν | ἥρ.

I. This measure is commonly called the tragic tetrameter; and it has with the tragic writers the cæsura almost

1. Called also Bachillidean, from the poet Bachillides.

2. The trochaic trimeter acatalectic is found neither in tragedy nor comedy, as rightly stated by Bentley (*ad Cic. Tusc.* 3, 12). If any appear to be found, as those which Gaisford (*ad Hephaest.* p. 265) adduces from Sophocles (*OEd. Col.* 1081, 1092) they belong to epitrites. Hermann, *Elem. Doctr. Metr.* p. 52, ed. Glasg.

always at the end of the fourth foot; as in the lines just given.¹

Ὥ πάτρας Θήβης ἔνοικοι, | λεύσσετ', Οἰδίπους ὅδε,
ὅς τὰ κλείν' αἰνίγματ' ἥδη, | καὶ κράτιστος ἦν ἀνήρ.

This cæsura, however, is often neglected by the comic poets.

II. The fourth foot of a tragic tetrameter should always end with some word that allows a pause in the sense; not with a preposition, for instance, or an article belonging in syntax to what comes after.²

III. If the first dipodia of the verse is contained in entire words (and so as to be followed at least by a slight break of the sense), the second foot is a trochee, or may be a tri-brach;³ as,

ώς ἄτιμος, || οἰκτρὰ πάσχων, ἐξελαίνομαι χθονός.
κἀθ' ὁ Βρόμιος, || ώς ἔμοιγε φαίνεται, δόξαν λέγω.
μητέρος δὲ || μῆδ' ἵδοιμι μνῆμα πολεμία γὰρ ἦν.

IV. In every place except the fourth and seventh, a dactyl of proper names is admitted. This dactyl is chiefly allowed to enter where its two short syllables are enclosed between two longs in the same word; very rarely when the word begins with them; under other circumstances, never;⁴ as,

1. This cæsura is found neglected in Æschylus, *Pers.* 164, where Porson corrects the verse by removing διπλῆ to the end of the line; an emendation of which Hermann speaks rather slightly. (Porson, *Suppl. ad Praef.* p. xlivi.—Hermann, *Elem. Doctr. Metr.* p. 52, ed. Glasg.) Blomfield follows Porson.

2. Porson, *Suppl. ad Praef.* p. xlivi.

3. This nicety of structure in the long trochaic of tragedy was first discovered by Porson. Consult *Tracts and Misc. Criticisms of Porson*, ed. Kidd, p. 197.—*Class. Journ.* No. 45, p. 166, seq.—*Maliby, Lex. Pros.* p. lxvii. Tate, in his Introduction, p. 12, examines and explains (from his paper in the *Class. Journ.* l. c.) the different lines that appear to militate against this canon of Porson's.

4. The principle on which this rule is probably based has already been alluded to in a previous note, page 60.

εἰς ἄρ | Ιφίγε || νεῖαν | Ελένης || νόστος | ἦν πὲ || πρῶμεν
| ὅς.

πάντες | Ἐλλῆν || ἔς στράτ | ὅς δέ || Μῆρμιδός | νῶν οὐ ||
σοὶ πᾶρ | ἦν.

ξῦγγον | ὃν τ' ἔ || μῆν Πύλα | δῆν τέ || τὸν τὰ | δέ ξῦν ||
δρῶντα | μοι.

V. As to scansion, one limitation only obtains; that — — or — — — in the sixth place, never precedes — — — in the seventh. Even in comedy, a verse like the following is exceedingly rare:

οὔτε γὰρ ναναγός, ἀν μὴ γῆς λάβηται | φερόμενος.

VI. If the verse is concluded by one word forming the cretic termination (— — —), or by more words than are to that amount united in meaning, so that after the sixth foot that portion of sense and sound is separately perceived, then the sixth foot is — — or — — — ; that is, it may not be — — or — — —. Thus,

ἐξελαυνόμεσθα πατρίδος, καὶ γὰρ ἤλθες | ἐξελῶν.
ἔλπιδες δ' οὗπω καθεύδοντο, αἷς πέποιθα | σὺν θεοῖς.

VII. If from the beginning of a trochaic tetrameter you take away a cretic (— — —), or a first paeon (— — — —), or fourth paeon (— — — —), a regular iambic trimeter will be formed. Thus,

θᾶσσον ἡ μ' | ἐχρῆν προβαίνειν ἱκόμην δι' ἀστεος.
οὐχὶ Μενέ | λεω τρόποισι χρώμεθ' οἰστέον τάδε.
ἴδιον ἡ | κοινὸν πολίταις ἐπιφέρων ἔγκλημα τι;

VIII. The senarius thus formed, however, must always have a penthemimeral cæsura, in order that the proper pause may take place at the end of the fourth trochaic foot.¹

1. It admits, too, a dactyl, although very rarely, into the fifth place. *Porson, Suppl. ad Praef.* p. xliii.

Comic Tetrameter Catalectic.

I. The scansion agrees with that of the tragic, except only that the spondee in the sixth sometimes, though very rarely, precedes the tribrach in the seventh ; as in the following line from Philemon :

οὐτε γὰρ ναναγὸς, ἀν μὴ γῆς λάβηται φερόμενος.

II. The comic, like the tragic tetrameter, admits the dactyl only in the case of a proper name, and not otherwise.

'III. As regards structure, it must be remarked, that the comic poets freely neglect the nice points of tragic verse. They pay little attention to the pause at the end of the fourth foot, and to the rules respecting those divisions which sometimes take place after the first dipodia or before the final cretic. Lines like the following occur in great abundance :¹

*πρῶτα μὲν χαίρειν Ἀθηναῖ | οισι καὶ τοῖς ξυμμάχοις.
ἄττ' ἀν ὑμεῖς | ἐξαμάρτητ', ἐπὶ τὸ βέλτιον τρέπειν.
πλεῖστα γὰρ θεῶν ἀπάντων ὠφελούσαις | τὴν πόλιν.*

III. Of Anapæstic Verse.

I. Anapæstic verse admits its proper foot, the anapæst (~ ~ -) with the dactyl, which is said to be admitted *κατ' ἀντιπάθειαν*. It admits also the spondee, and sometimes, though very rarely, the proceleusmaticus (~ ~ ~ ~).

II. Systems of anapæstic verse are scanned by the dipodia. They are generally dimeter acatalectic.

III. These, however, like other dimeters, have not the last syllable common. A *synapheia* (συνάφεια) or principle of continuous scansion prevails throughout them, so that they run on, from beginning to end, as if they all formed but one verse.

IV. The end of an anapæstic system is marked by a dimeter acatalectic, or, as it is more commonly termed, a

1. Tate, *Introd.* p. 13.

parœmiac line, and the last syllable in this line is the only one in this system which is excepted from the law of synapheia, and which may be long or short indifferently.

V. The principal anapæstic measures are as follows :

1. *Monometer Acatalectic, or Base.*

1	2
~ ~ -	~ ~ -
- ~ ~	- ~ ~
- - -	- - -

Examples.

ρ̄εθ̄ος ᾱσχ | υνεī ||

πōλλων | μεθ' ὅπλων ||

λēκτρ' Αγā | μēμνων. ||

2. *Monometer Hypercatalectic.*

δōρ̄ι δ̄η | δōρ̄ι πēρ || σāν.

3. *Dimeter Acatalectic.*

ōστ̄ις āν | εīπoī || πōτēρōν | φθ̄ιμēν̄ην ||

πōλλω | ρeūμāτi || πrōσnīσσ | ȏμēνoūς ||

Ζeūς γāρ | μeγāλ̄ης || γlāσσης | κōμpōūς. ||

I. The anapæstic dimeter of tragedy is so named from the striking predominance of the anapæstic foot, though it frequently admits the dactyl and spondee.

II. The proceleusmaticus (~ ~ ~ ~), as βāθūκōμā, is not admitted by the tragic writers into a legitimate anapæstic system. Even in comedy its admission is very rare.¹

III. As has already been remarked, a regular system consists of dimeters acatalectic, with a monometer acatalectic sometimes interposed, generally as the last verse but one of the system, and is concluded by a dimeter catalectic, otherwise called a parœmiac.²

1. Hermann, *Elem. Doctr. Metr.* p. 239, ed. Glasg.

2. The parœmiac took its name from the circumstance of proverbs (*πaρoύμaι*) being frequently composed in this measure. Compare *Hephæstion*, p. 46, ed. Gaisford.

IV. The anapæstic dimeter admits indiscriminately the dactyl and spondee for the anapæst. The scale is as follows :

1	2	3	4
— — —	— — —	— — —	— — —
— — —	— — —	— — —	— — —
— — —	— — —	— — —	— — —

V. With regard to the arrangement of the feet, the following rules are to be observed :

1. The anapæst and spondee are combined without any restriction, as will appear from the following :

δέρχθηθ' | οῖαις || αἰκī | αῖσιν ||
 διάκναι | ὅμενος || τὸν μῦ | ρίετη ||
 χρόνον ἀθλ | εὐσῶ. ||

2. In the dactylic syzygies the dactyl usually precedes its own spondee, as in the following verses :

ἥκω | δόλιχῆς || τέρμα κέλ | εὐθοῦ ||
 διάμειψ | ἄμενος || πρὸς σὲ Πρὸ | μῆθευ ||
 τὸν πτέρυγ | ὠκῆ || τὸνδ' οἴ | ὠνον. ||

3. Sometimes the dactyl is paired with itself; thus,¹

ὠ μέγα | λᾶ Θέμι || καὶ πότνι | Αρτέμι ||
 ὠ πάτερ | ὠ πόλις || ὡν ἄπε | νᾶσθην. ||

4. Very rarely does an anapæst or a spondee precede a dactyl in the same syzygy, especially in the last syzygy of the verse. Of the two following instances the first presents the more objectionable form; the second, succeeded by a dactyl and spondee, can hardly be said to offend at all.²

1. “Dactyli sæpissime substituuntur anapæstis, nec tantum unus aliquis, sed sape etiam plures continui. Quinque continuavit *Æschylus* in *Agam.* 1561, seq. Septem *Euripides* in *Hippolyt.* 1361, seq.” *Hermann, Elem. Doctr. Metr.* p. 240, ed. Glasg.

2. *Elmsley, ad Eurip. Med.* 1050, note g.—*Id. ad Soph., OEd. Col.* 1766.—*Tate's Introd.* p. 15.—*Sandford, Gr. Pros.* p. 314.

δαιμῶν | ὅδε τīς || λεῦκην | αἴθερā ||
πόρθμεū | ὅμενōς. || . .¹
θυητῶν | δ' ὄλβιος || εīς τέλος | οὐδεīς. || ²

5. An anapæst ought not to be preceded by a dactyl, to avoid too many short syllables occurring together. On this subject, which is one of great awkwardness and difficulty to metrical scholars, the following rules may be laid down.³

(a.) The concurrence of dactyl with anapaest, in that order, is never found within the same syzygy. And hence the following line of Euripides (*Alcest.* 80), as given in the common editions,

οστῖς ἀν ενεποῖ || πότερον φθιμένη,

is well corrected by Monk, who reads *εἰποι* for *ἐνέποι*.

(3.) The concurrence of dactyl with anapaest, in that order, is not very often found between one dimeter and another, as in Euripides (*Electr.* 1320, *seq.*):

ξύγγονε φίλτατε
διὰ γάρ | ζευγνῦσ' ἡμᾶς πατρίων.

(y.) The combination is very rare where one syzygy closes with a dactyl and the next begins with an anapæst, as in the following (*Electr.* 1317) :

Θάρσει Παλλαδός || ὅστιᾶν ἥξεις.

IV. Thus far of the anapæstic dimeter, when the first syzygy, as most usually it does, ends with a word. This, however, is not always the case; and of such verses as want that division, those are the most frequent, and the most pleasing also, which have the first syzygy after an anapæst

1. Eurip. *Androm.* 1228 (1204).

2. *Id. Iph. A.* 161 (159).

3. Tate, *Introd.* p. 15.—Sandford, *Gr. Pros.* p. 314.

(sometimes after a spondee) overflowing into the second, with the movement anapæstic throughout.¹ Thus,

πτερύγων ἐρετμοῖ | σιν ἐρεσσόμενοι.
καὶ ξυγχαίρου | σιν δμοιοπρεπεῖς.

Here the last syllables of *ἐρετμοῖσιν* and *ξυγχαίρουσιν* overflow into the second syzygy, the first syzygy ending after the penultimate syllables of each of these words.

V. In this species of verse one hiatus alone is permitted, in the case of a final diphthong or long vowel so placed as to form a short syllable. The following instances may serve :²

καὶ ἐλειοβάται ναῶν ἐρέται. (*Pers.* 39.)
ποθέονσαι ίδεῖν ἀρτιζυγίαν. (*Ib.* 548.)
οἰχεται ἀνδρῶν. (*Ib.* 60.)
τῷ Θησείδα δ', ὅζω 'Αθηνῶν. (*Hecub.* 123.)

VI. The synapheia (*συνάφεια*), that property of the anapæstic system which Bentley first demonstrated,³ is neither more nor less than continuous scansion, that is, scansion continued with strict exactness from the first syllable to the very last, but not including the last itself, as that syllable, and only that in the whole system, may be long or short indifferently. Thus,

εἰς ἀρθμὸν ἐμοὶ καὶ φιλότητα
σπεύδων σπεύδοντι ποθ' ἥξει. (*Prom.* v. 199, seq.)

Here the last syllable of verse 199 becomes long, from the short vowel *a* in *φιλότητα* being united with the consonants *σπ* at the beginning of verse 200. Had a single consonant, or any pair of consonants like *κρ*, *πλ*, &c., followed in verse 200, the last syllable of verse 199 would have been short in violation of the metre. Again,

ὦ μεγάλα Θέμι, καὶ πότνι' Ἀρτεμι,
λεύσσεθ' ἄ πάσχω. (*Med.* 161.)

1. Tate, p. 16.

2. Hermann, *Elem. Doctr. Metr.* p. 237, ed. Glasg.

3. *Dissertation on the Epistles of Phalaris*, p. 150, seq., ed. Lond. 1816.

If, after verse 161, ending with a short vowel, any vowel whatever had followed in verse 162, that would have violated the law of hiatus observed in these verses. And if a double consonant, or any pair of consonants like $\kappa\tau$, $\sigma\pi$, $\delta\mu$, $\mu\nu$, &c., had followed in verse 162, the word "Αρτεμι", necessarily combined with those consonants, would have formed a cretic or amphimacer (— ~ —), and not the dactyl required. But $\lambda\varepsilon\nu\sigma\alpha\epsilon\theta'$ follows, with the initial λ , and all is correct.¹

VII. The law of synapheia, however, is occasionally violated; namely, sometimes in a change of speaker, as *Eurip. Med.* 1368; *Electr.* 1333; *Soph. OEd. Col.* 139, 143, 170, 173, 1757; *Antig.* 931. It is violated sometimes, also, at the end of a sentence, and likewise in exclamations, as in *Aesch. Agam.* 1544.²

VIII. The parœmiac verse has its scale as follows:

1	2	3	4
~ ~ —	~ ~ —	~ ~ —	—
— ~ ~	— —		
— —			

Examples.

Αἴγεν | πᾶρ' ἔμοι || δέδοκῆ | σᾶι — ||
πᾶν μοι | φόβερον || τὸ πρόσερπ | ὄν. ||

IX. In the parœmiac one limitation as to the concurring feet obtains, namely, that a dactyl in the first never precedes an anapæst in the second place.

X. In this same species of verse, also, the foot before the catalectic syllable must be an anapæst; as,

μέγαλῶν | κόσμων || κτεάτειρ | α.

XI. There are, however, some few verses, in which the foot preceding the parœmiac is found to be a spondee; thus,

1. Tate, *Introd.* p. 17.

2. Hermann cites also *Soph. OEd. Col.* 188, to prove that the synapheia is sometimes neglected likewise in the case of addresses. But the reading on which he finds this exception has been long corrected. Sandford, *Gr. Pros.* p. 319.

Ιππων τ' ἐλατήρ Σῶσθā | υῆς. (Pers. 32.)
 βέλος ἡλίθιον σκῆψει | εν. (Agam. 374.)
 ψήφω πόλεως γνῶσθει | σαι. (Suppl. 8.)

Other examples may be found in the *Sept. ad Theb.* 832, and *Suppl.* 983, but these arise, most probably, from some corruption in the text.¹

XII. In the anapæstic dimeter, as has already been remarked, the first syzygy usually ends with a word; but in the parœmiac this is very seldom the case, and hence a very common shape of this latter species of verse is found in the following line:

ἐχθροῖς ἐπίχαρτ | ἄ πεπονθā.

XIII. The parœmiac sometimes, though rarely, begins with a dactyl; thus,

οὐκ ἀπόμονσὸν τὸ γῦναικῶν.

But it comes most agreeably to the ear when it presents the last three feet of a dactylic hexameter with an initial syllable;² thus,

πᾶν | μοὶ φόβερὸν τὸ πρόσερπόν
 ἔ | χθροῖς ἐπίχαρτά πεπονθā.

Or with two initial syllables, when an anapæst begins; as,

φίλος | ἔστι βέβαιοτέρος σōi.

XIV. With regard to *position*, the Attics observe the same laws, as to a vowel before a mute and liquid, &c., in the anapæstic dimeter which prevail in the iambic trimeter.³

XV. The question whether the augment may be occasionally rejected in regular anapæstics still remains undecided.⁴ It is safer not to exercise this license in modern versification.

1. *Hermann, Elem. Doctr. Metr.* p. 240, *ed. Glasg.*

2. *Tate, Introd.* p. 18.—*Sandford, Gr. Pros.* p. 316.

3. Some instances, however, may be found in the anapæstic dimeter, where a short vowel at the end of a word is *lengthened* before πρ, πλ, &c., in the beginning of the next. Consult *Erfurdt, ad Soph. Aj.* 1120.—*Blomf. ad Aesch. Sept. c. Theb.* 1059.

4. *Elmsley (ad Eurip. Med. 1380)* is in favour of the occasional re-

XVI. In systems of anapæsts the tragic writers neither always employ nor always discard the Doric dialect, at least those peculiarities of it which are usual in the choral parts or admitted into the senarius.

4. *Tetrameter Catalectic.*

I. This metre, called Aristophanic, from the frequent use of it by Aristophanes, consists of two dimeters, the last of which is catalectic. Its scale is as follows :

1	2	3	4	5	6	7	8
— — —	— — —	— — —	— — —	— — —	— — —	— — —	—
— — —	— — —	— — —	— — —	— — —	— — —	— — —	—
— — —	— — —	— — —	— — —	— — —	— — —	— — —	—

Examples.

ἄλλ' ἦ | δῆ χρῆν || τῇ λέγειν | ὑμᾶς || σόφον ὡ | νῖκη ||
σετέ τῆν | δῆ
ῶπτῶν | γάστερα || τοῖς σὺν | γενέσαιν || κατ' οὐκ | ἐσχῶν ||
ἄμελῆ | σᾶς.

II. In the first three places, as will appear from the scale, besides the anapæst and spondee, a dactyl may be used; but it must be observed that a dactyl is admitted much more sparingly into the second than into the first place of the syzygy.¹

III. A dactyl is also admitted into the fifth place, but is always excluded from the fourth and sixth places.

IV. The two feet — —, — —, in that order, nowhere occur in the anapætic tetrameter. The catalectic syllable is never preceded by a spondee in the seventh place, which should always be an anapæst. The proceleusmaticus is excluded from the verse.

V. The cæsura always occurs after the fourth foot, which must never end with an article or a preposition. Besides

jection of the augment, but Blomfield (*ad Aesch. Pers.* 912) controverts this opinion. *Sandford, Gr. Pros.* p. 320.

1. In the twelve hundred (or more) tetrameter anapæstics of Aristophanes, only nineteen examples occur of a dactyl in the second place, the only second place of a syzygy which it can occupy. *Tate, Introd.* p. 19.

this main division, moreover, there should be likewise another one after the first syzygy, which always gives an agreeable finish to a verse. Thus,

ἀλλ' ἡδη χρῆν | τι λέγειν ὑμᾶς || σοφὸν, ὃ νικήσετε τηνδὶ.
ἐν τοῖσι λόγοις | ἀντιλέγοντες || μαλακὸν δ' ἐνδώσετε
μηδέν.

The following verses, faulty on this account,

ξυμβούλοισιν ἀπάσαις ὑμῖν χρήσωμαι. καὶ γὰρ ἔκεī μοι,
ἡνάγκαζεν ἐπη λέξοντας γ' ες τὸ θέατρον παραβῆναι,

have been corrected, the one by Brunck, the other by Porson,¹ thus,

ξυμβούλοισιν | πάσαις ὑμῖν || χρήσωμαι καὶ γὰρ ἔκεī μοι.
ἡνάγκαζεν | λέξοντας ἐπη || πρὸς τὸ θέατρον παραβῆναι.

VI. In the anapæstic tetrameter, the very same hiatus of a long vowel or diphthong sometimes occurs as in the dimeter.² Thus,

οὐτ' ἐν δάπισιν τίς γὰρ ὑφαίνειν ἐθελήσει, χροσίου ὅντος ;
οὐκον δήπου τῆς Πτωχείας Πενίαν φαμὲν εἶναι ἀδέλφην.

IV. Of Dactylic Verse.

1. Monometer Hypercatalectic.

Οἰδῆπό | δᾶ.³

2. Dimeter Acatalectic.

τίς δ' ἐπ̄ | τῦμβιός.
οὐ δεῖσ | ἥνօρᾳ.
τāνδē γῦ | ναῖκῶν.

The pure dactylic dimeter consists of two dactyls, as in the first example given; the impure admits a spondee into

1. *Suppl. ad Praef.* p. lix., seq.—Brunck, *ad Aristoph. Eccles.* 514.

2. Tate, *Introd.* p. 21.

3. This may also be scanned as a choriambic monometer.

Οἰδῆπόδᾶ |

the first place, and sometimes into the second ; it is also found composed of two spondees ; as,

$\pi\acute{e}i\theta\bar{\omega}$ | $\mu\bar{o}\lambda\pi\bar{a}n$. (*Agam.* 104.)
 $\pi\bar{o}\mu\piou\bar{s}$ | τ' $\bar{a}\rho\chiou\bar{s}$. (*Ib.* 122.)

3. *Dimeter Hypercatalectic.*

$\delta\nu$ τ' $\acute{e}p\bar{e}$ | $\lambda\bar{e}\acute{e}\bar{a}m\bar{e}$ | $\nu\bar{a}$.
 $\bar{o}\bar{i}\kappa\tau\bar{o}n$ | $\gamma\bar{a}\bar{p}$ $\pi\bar{o}\bar{l}\bar{i}n$ | $\bar{a}\bar{d}'$.

4. *Trimeter Acatalectic.*

$\delta\bar{u}s\bar{o}s\bar{e}b\bar{e}$ | $\bar{a}\bar{s}$ $\mu\bar{e}n$ \bar{v} | $\bar{b}r\bar{i}s$ $\tau\bar{e}k\bar{o}s$ |
 $a\bar{i}$ Mou | σai $\tau\bar{o}n$ \bar{e} | $\rho\bar{o}t\bar{a}$. |

5. *Trimeter Hypercatalectic.*

\bar{w} $\pi\bar{o}\bar{l}\bar{v}$ | $\kappa\bar{l}a\bar{u}t\bar{e}$ $\phi\bar{e}$ | $\lambda\bar{o}\bar{i}\bar{s}\bar{e}$ $\vartheta\bar{a}$ | $\nu\bar{o}n$.
 $\kappa\bar{o}\bar{i}\bar{m}\bar{i}\bar{z}$ | $e\bar{i}$ $\phi\bar{l}\bar{o}\bar{g}\bar{y}\bar{m}$ | \bar{w} $\kappa\bar{r}\bar{o}\bar{n}\bar{e}$ | $\delta\bar{a}\bar{s}$.

This measure, in its pure state, consists of three dactyls and a syllable over. It admits a spondee into the first place, and sometimes into the second, but never before the catalectic syllable.

6. *Tetrameter Acatalectic.*

$\sigma\bar{a}$ δ' $\acute{e}r\bar{i}s$ | $o\bar{u}k$ $\acute{e}r\bar{i}s$ | $\bar{a}\bar{l}\bar{l}\bar{a}$ $\phi\bar{o}n$ | \bar{w} $\phi\bar{o}n\bar{o}s$. |
 $O\bar{i}\bar{d}\bar{i}\bar{p}\bar{o}$ | $\delta\bar{a}$ $\delta\bar{o}m\bar{o}n$ | $\bar{w}\bar{l}\bar{e}\bar{s}\bar{e}$ | $\kappa\bar{r}\bar{a}\bar{n}\bar{\theta}\bar{e}\bar{i}\bar{s}$. |
 $a\bar{i}\bar{m}\bar{a}\bar{t}\bar{e}$ | $\delta\bar{e}\bar{i}\bar{n}\bar{w}$ | $a\bar{i}\bar{m}\bar{a}\bar{t}\bar{e}$ | $\lambda\bar{i}\bar{u}\bar{g}\bar{r}\bar{w}$. |

I. Alcman composed whole strophes in this measure ; as,

Μῶσ', ἄγε, Καλλιόπα, θύγατερ Διδεῖ,
 ἀρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἡμερον
 ὕμνῳ καὶ χαρίεντα τίθει χορόν.

II. These tetrameters have no cæsura. Among the Latins they were used by both tragic and comic writers. Thus Attius, *ap. Non.* s. v. “ *Expergite :*”

Heū vigiles properāte, expergite,
Pectora tarda sopōre, exsurgite.

And Terence, *Andr.* 4, 1, 1 :

Hóccine credibile aut̄ memorabile.

7. *Tetrameter Hypercatalectic.*

οὐδ' ὑπὸ | πάρθενι | ἀς τὸν υ | πό βλεφᾶ | ροῖς.

8. *Pentameter Acatalectic.*¹

πρῶτα μεν | εῦδοκίμ | οὐ στράτῃ | ἀς ἀπέ | φαινόμεθ'.

I. In its pure state, this measure consists of five dactyls. It admits, however, a spondee into every place.

II. In the *Eumenides* of *Aeschylus* (v. 373, seq.) there is a system of pentameters which closes with a trochaic diameter catalectic ; thus,

δόξαι | τ' ἀνδρῶν | καὶ μᾶλ' ὑπ' | αἰθέρῃ | σεμνᾶι, | τάκομε | ναι κατὰ | γάν μηνυ | θοῦσιν ἄ | τίμοι | ἥμετέρ | αἰς ἔφοδ | οἷς μελάν | εἰμόσιν | ὄρχησ— | μοῖς τ' ἔπ | ἴφθον || οἷς.

9. *Pentameter Hypercatalectic.*

βόσκομε | νοὶ λαγῆ | νᾶν ἔρῃ | κῦμονά | φέρματῃ | γεν- ναν, κ. τ. λ. (Agam. 119.)

10. *Hexameter Acatalectic.*

πρὸς σὲ γέν | εἴαδος | ω φίλος | ω δόκι | μῶτάτος | Ἐλ- λαδῖ. |

A pure dactylic hexameter consists of six dactyls throughout. An impure one admits the spondee into all places but the fifth, and the spondee alone, excluding the dactyl, into the sixth place, thus forming the ordinary hexameter of epic verse, or, as it is often called, from its being employed to celebrate the exploits of heroes, *Heroic Verse*.

1. The elegiac pentameter will be considered after the hexameter, since it is not properly a *pentameter* measure, but should be called merely *elegiac verse*.

11. *Heroic Verse.*

I. A heroic verse is composed of six feet, the last of which must be a spondee, while the fifth is almost always a dactyl. The first four may be either dactyls or spondees.

II. Sometimes a spondee is allowed to enter into the fifth place, and the verse is then called *spondaic*. This is done when anything of a grave, solemn, or affecting nature is intended to be expressed, or in order to denote astonishment, consternation, vastness of size, &c.

III. This spondee in the fifth place, however, is admissible under the following restrictions:¹ 1. It must not consist of one entire word.² 2. It must not end with the end of a word, except that word be a monosyllable. 3. It must not consist of two monosyllables.³

IV. A spondee in the third place of the verse may consist of two monosyllables, but not of one entire word.

V. When a genitive in —οιο is used, the syllable οι must be the first of the foot.

VI. In the close of the verse a short syllable may be lengthened. In other words, the last syllable of the verse is common, and hence a trochee here becomes a spondee.

VII. A word cannot be divided between two lines in Homeric verse, although Simonides and other writers of epigrams have sometimes indulged in this license in the case of proper names. Nor does Homeric poetry allow the elision of a vowel at the end of one line before a vowel at the beginning of the next. Moreover, punctuation, or a pause in the sense, should not be admitted between the fifth and sixth foot.

1. Sandford, *Gr. Pros.* p. 258.

2. Hence, for δημον, ηω, &c., which occasionally appear in the fifth place, we should read δημοο, ηοα, &c.

3. The later writers of hexāmeters admitted two monosyllables into the fifth place (as —άδ' ἀ φων in Theocritus), but the practice is not Homeric.

Of the Cæsuras in Heroic Verse.

I. The term cæsura is used by grammarians in two acceptations: first, as applied to whole verses, and, secondly, as applied to single feet.¹

II. In the former acceptance, cæsura means the division of a verse into two portions or members, affording a little pause or rest for the voice in some convenient part, where that pause may take place without injury to the sense or harmony of the line.

III. In the second acceptance, cæsura means the division or separation which takes place in a foot, when that foot is composed of syllables belonging to separate words.

IV. These two kinds of cæsura will now be considered in order.

1. Cæsura of the Verse.

I. The favourite cæsura of the Homeric hexameter falls after the first syllable of the third foot, or the fifth half foot, and is hence denominated the *penthemimeral*; as,

ἀλλὰ κακῶς ἀφίει || κρατερὸν δ' ἐπὶ μῆθον ἔτελλε.

II. Another principal cæsura in a heroic verse is that which falls after the first syllable of the fourth foot, or the seventh half foot, and is hence called the *hepthemimeral*; as,

μή σε γέρον κοίλησιν ἔγω || παρὰ νηυσὶ κιχείω.

Both this and the previous cæsura are sometimes found in the same verse.

III. Another position of the cæsura is after a trochee in the third foot; as in the opening line of the *Odyssey*:

ἄνδρα μοι ἔννεπε Μοῦσα || πολύτροπον, δος μάλα πολλά.

1. Priscian uses the term in both acceptations: “*Cæsurae vero versum et rhythmum leviorum solent perficere*,” &c.; and again, “*Per pentem in quinque dividitur hic versus cæsuras.*” (*Prisc. de xii. vers. En. Op. vol. ii., p. 276, 277, ed. Krehl.*)

But the trochee must either be an entire word, as in the example just given (*Μοῦσα*), or must be formed from the last two syllables of a word ; as in the following line, where it is formed of the syllable *δονδε* :

αὐτις ἔπειτα πέδονδε || κυλίνδετο λᾶς ἀναιδής.

IV. The beauty of hexameter composition lies as much in the variation of cæsuras in the different lines as in the variation of feet in the same line.

V. There are many other cæsuras admitted into heroic verse ; but in the variety there is one which, on account of its debilitating the strength and harmony of the numbers, was rejected by the best poets. This cæsura falls after a trochee in the fourth foot ; as,

*Πηλεὺς θῆν μοι ἔπειτα γυναικα || γαμέσσεται αὐτός
ἄγχι μάλ', ως ὅτε τίς τε γυναικὸς || ἐϋζώνοιο.*

VI. In passages of force or dignity the cæsura sometimes falls after the first syllable of the sixth foot ; thus,

γαῖαν δμοῦ καὶ πόντον δρώρει δ' οὐρανόθεν || νύξ.

VII. The bucolic cæsura, so called from its prevalence in bucolic or pastoral poetry, falls after the fourth foot, which, in this case, is most commonly a dactyl. Thus,

*ἀδύ τι τὸ ψίθυρισμα καὶ ἀ πίτυς || αἰπόλε τήνα,
ἀ ποτὶ ταῖς παγαῖσι μελίσδεται. || ἀδν δὲ καὶ τὸ
τυρίσδες· μετὰ Πᾶνα τὸ δεύτερον || ἀθλον ἀποισῆ.*

This pause is often found in epic verse, and is generally employed by the epic writers in order to strengthen and amplify what is said.¹ Thus, in Homer (*Il. 4, 424*), we have

*πόντῳ μὲν τὰ πρῶτα κορύσσεται, || αὐτὰρ ἔπειτα
χέρσῳ ῥηγνύμενον μογάλα βρέμει, || ἀμφὶ δέ τ' ἄκρας,*

and in Dionysius Periegetes, v. 131,

Αλγαίου πόντοιο πλατὺν πόρον. || ἐνθα τε κῦμα.

1. *Hermann, Elem. Doctr. Metr.* p. 214, ed. Glasg.

It occurs, also, with the same effect in Latin verse; thus, in Lucretius, 3, 920, and 6, 155, we find

Insatiabiliter deflebimus ; || aeternumque.

Denique sapientia multus fragor, || atque ruina.

And in Virgil, *Georg.* 1, 356 :

Continuo ventis surgentibus, || aut freta ponti.

Sometimes the epic poets would make the fourth foot a spondee, and the most ancient of them occasionally admitted even a trochee into that place which, by a pause after it, becomes a spondee in pronunciation. Thus, we have the following lines in Homer (*Il.* 11, 36) and Ennius (*Ann.* I, p. 22, *ed. Hessel.*) :

τῷ δ' ἐπι μὲν Γορυῶ βλοσυρῶπις || ἐστεφάνωτο.

Omnis cura viris uter esset || induperator.

Theocritus, on the other hand, in the composition of his lines, was careful to make the fourth foot a dactyl, so that, the last two feet being cut off, there would remain a dactylic tetrameter.¹ Thus,

ἀδὺ τῇ | τὸ ψῆθῳ | ρίσμᾳ καὶ | ἀ πῖτυς | —

ἀ πότῃ | ταῖς πᾶ | γαῖοῖ μὲ | λισδέται | —

τύρισδ | ἐς μέτα | Πάνᾳ τῷ | δεῦτερον | —

VIII. We will now proceed to the second kind of cæsura.

2. Cæsura of the Foot.

I. This species of cæsura is equally important with the other, and equally necessary to the harmony and beauty of versification. A verse in which it is neglected, and in which the isolated feet seem to shun all society with each

I Warton, *de Poës. Bucol.* (*Theocrit.* vol. i., p. xxxvi.) Valckenaer was the first to mark the bucolic cæsura in Theocritus. The first seven idylls, with the tenth and eleventh, contain nine hundred and twenty-seven lines, of which not less than seven hundred and eleven have this cæsura. Virgil's Eclogues consist of eight hundred and thirty lines, but of these only two hundred and thirty-two conform to the bucolic model.

other, is stiff and awkward in the extreme, and wholly devoid of all poetic grace ; as the following examples from the old Roman poets, Ennius and Lucilius, will clearly testify.

Sparsis | hastis | late | campus | splendet et | horret.

Has res | ad te | scriptas | Luci | misimus | Æli.

II. On the other hand, the frequent recurrence of the cæsura of the foot, which, while it breaks the feet, tends to link the words with each other, greatly contributes to the flow and harmony of the verse. As in the following passage from Theocritus :

'Ω Πάν, | Πάν, αῖτ' | ἐσσὶ κατ' | ὕρεα | μακρὰ Λυ | καίω,
αἴτε τύγ' | ἀμφιπό | λεῖς μέγα | Μαίναλον | ἐνθ' ἐπὶ | νᾶ-
σον
τὰν Σικε | λάν, Ἐλί | κας δὲ λί | πε 'Ρίον, | αἰπύ τε | σῆμα
τῆνο Λυ | καονίδ | αο, τὸ | καί μακάρ | εσσιν ἀ | γαστόν.

III. The cæsura of which we are now treating may either be *syllabic*, *monosyllabic*, or *trochaic*.

IV. The *syllabic cæsura* is when the first part of the foot, that is, the part before the break, consists of a syllable belonging to a preceding word. Thus, in the lines of Theocritus just quoted, *λεῖς μέγα* in the second verse is an instance of syllabic cæsura, the syllable *λεῖς* forming the first part of the dactyl, being a syllable belonging to *ἀμφιπολεῖς* which precedes.

V. The *monosyllabic cæsura* is when the first part of the foot consists of a monosyllable ; as 'Ω Πάν, in the commencement of the passage just given from Theocritus, and Πάν *aῖτ'*, the foot that succeeds.

VI. The *trochaic cæsura* is when the first part of the foot consists of a trochee ; as, *ἐσσὶ κατ'*, and *μακρὰ Λυ*, in the line just referred to.

Two subjects remain to occupy our attention under the head of heroic verse ; the *Digamma* and the *Ictus Metricus*, each of which will be considered in order.

1. *The Digamma.*

I. The whole subject of the digamma rests on the following remarkable fact. A certain number of words beginning with a vowel, especially the pronoun *οὐ*, *οἱ*, *ξ*, and also *εἴδω*, *ἔοικα*, *εἰπεῖν*, *ἄναξ*, *Ἰλιος*, *οἶνος*, *οίκος*, *ἔργον*, *ἴσος*, *ἔκαστος*, with their derivatives, have in Homer so often the hiatus before them, that, leaving these words out of the account, the hiatus, which is now so frequent in Homer, becomes extremely rare, and in most of the remaining cases can be easily and naturally accounted for. These same words have also, in comparison with others, an apostrophe very seldom before them ; and, moreover, the immediately preceding long vowels and diphthongs are far less frequently rendered short than before other words.¹

II. From an attentive examination of the subject, the illustrious Bentley was led to conclude, that the words before which these deviations from the usual rules of prosody took place, although beginning with a vowel, must have been pronounced at least, if not written, as if beginning with a consonant. He recollects, that some ancient grammarians mentioned a letter as more particularly used by the Æolians or most ancient Greeks, and that its existence might be traced in the changes which some Latin words, derived from the Æolic Greek, had undergone ; as, *οἶνος*, *vinum*; *ἴς*, *vis*; *οίκος*, *vicus*; *ἥρ*, *ver.* The letter alluded to, which, from its form, has the name of *digamma* or *double gamma* (F), is yet to be seen in some ancient inscriptions and on coins ; and it supplies the data for resolving the cases of metrical difficulty where the lengthening of a short syllable uniformly takes place before particular words.

III. Let us examine some of the instances which are found at the very opening of the Iliad : 'Ατρεΐδης τε *ἄναξ* ἀνδρῶν (v. 7).—'Αγαμέμνονι *ἥνδανε* θυμῷ (v. 24).—'Απόλ-

1. *Buttmann, Ausf. Gr. Sprachl.* p. 27.—*Buttmann's Larger Gr. Gr.* p. 28, *Robinson's transl.*—*Maltby, Greek Gradus*, p. xi., seq.

λωνὶ ἀνακτὶ (v. 36).—δέ δὲ νυκτὶ ἐουκώς (v. 47).—θαρ-
σήσας μάλα, εἰπὲ (v. 85). In all these cases, according to
the practice of the language in the days of Attic purity, the
short vowel ought to have been elided before ἀναξ, ἡρδανε,
&c. But if we write Φάναξ, Φίρνδανε, &c., or fancy the
words pronounced wánaξ, wírnðane, weoukώς, weipé, &c.,
the difficulty will in a great degree disappear.¹

2. *The Ictus Metricus.*²

I. There are, however, cases of syllables not merely at
the end, but in the beginning and middle of words, where
the digamma cannot operate, and which must be accounted
for in a different manner. Thus, at the end,

οὐτε θεοῖς, εἴπερ τις ἔτι νῦν δαίνυνται εὔφρων. (*Il.* 15, 99.)
οἱ τε κυθερῆται, καὶ ἔχōν ολήia νηῶν. (*Il.* 19, 43.)
ἔγχει ἐρειδομενῶ· ἔτι γāρ ἔχον ἐλκεα λυρά. (*Ib.* 49.)

At the beginning and end; as,

φῖλε κασίγνητē κόμισαί τε με (*Il.* 5, 359.)

In the middle; as,

καὶ τὰ μὲν ἐπταχα πάντα διέμοιράτο δατζῶν. (*Od.* 14, 434.)

II. The question naturally arises, upon what principle
are such violations of quantity to be explained? Evidently
on the following: In scanning any verse, the voice natural-
ly rests longer upon the place where a long syllable is ne-
cessary than where it may be dispensed with. In the he-
roic verse we lay greater stress upon the long syllable of the
dactyl, and pause more deliberately there than upon either of
the short ones. The same preference is naturally given to
the first syllable of the spondee, which is equally long as

1. The doctrine of the digamma, however, and its introduction into
the text of Homer, still requires illustration. For an able examination of
the whole subject, consult *Thiersch, Gr. Gr.* p. 295, *Sandford's transl.*

2. *Maltby, Greek Gradus*, p. xii., seq. Compare remarks on *Arsis*,
page 50 of this volume.

in a dactyl, rather than to the second, which corresponds to the short syllables. We cannot pretend to know anything about the way in which the contemporaries of Homer pronounced poetry. But, where so much was left to recitation, it is probable that the difference between long and short syllables, or those which occupied respectively the places of long and short, would be more marked than at a subsequent age, when refinement might moderate the vehemence of intonation, and the readier access to writing superseded the necessity of reciting. Certain, however, it is, that, when we perceive short syllables lengthened, and cannot have recourse to the aid of a digamma, we find that they occupy the long place of the dactyl. We therefore account for the temporary elongation by considering the place which they occupy in the verse ; and we call it the effect of *ictus metricus*, or *arsis*.

III. Upon this simple principle, then, the greater part of those metrical phenomena which have so much perplexed the commentators on Homer will be found to receive a satisfactory explanation. Thus,

αὐτὸρ ἔπειτ' αὐτοῖσι βέλος ἐχεπενκὲς ἐφιείς. (*Il. 1, 51.*)

Here the syllable *λος* in *βέλος* is made long, although short in itself, because it occupies the first or long place of the dactyl, and therefore receives the *ictus* or stress of the voice. For the same reason, the initial syllable of *διὰ* becomes long in the first of the following verses, although it is short (which is its natural quantity) in the second. Thus,

*διὰ μὲν ἀσπίδος ἥλθε φαεινῆς δριμον ἔγχος,
καὶ διὰ θώρηκος πολυνδαιδάλου ἡρήρειστο.* (*Il. 3, 357, seq.*)

So, again, the first syllable of *Ἄρες* appears both long and short in one and the same verse ; as, *Ἄρες*, *Ἄρες*, *βροτολοιγέ* (*Il. 5, 31.*)

IV. In both these cases, the long and unusual pronunciation

tion is in *arsis*, or on the long syllable of the dactyl; while the short and usual one is in *thesis*, or laid on one of the short syllables of the dactyl.

10. Elegiac Pentameter.

I. This measure, although commonly called elegiac pentameter, a name which we have here, in obedience to custom, allowed it to retain, is more correctly denominated *elegiac verse*.¹

II. The construction of this species of verse is as follows: The first two feet may be either dactyls or spondees; then comes a long syllable, to which succeed two dactyls, followed by another long syllable. Thus,

Scale.

1	2	3	4	5	6
— — —	— — —	—	— — —	— — —	—

III. Hence the elegiac pentameter may be considered to be composed of two *dactylic penthemimers*, or, in other words, of two *dactylic trimeters catalectic* joined together.

IV. The place of the cæsura, which should always be at the end of a word, is after the fifth half foot, or after the middle long syllable; a rule which is inviolably observed except in the case of a proper name, of which we have an instance in Callimachus. *Frag. cxcii.*²

Ιερά νῦν δὲ Διοσκουρίδεω γενέή.

V. Some of the old grammarians, however, viewing this species of verse as pentameter, made it consist of two dactyls or spondees, followed by a spondee and two anapæsts, according to the following scheme:³

1. *Hermann, Elem. Doctr. Metr.* p. 225, ed. Glasg.

2. *Hephæstion*, p. 93, l. 11, ed. Gaisf. Callimachus is defended by D'Orville; *Vann. Crit.* p. 481.

3. Compare *Quintilian*, 9, 4, 38.—*Terent. Maur.* 1757, seq.

1	2	3	4	5
— ~ ~	— ~ ~	— —	— ~ —	— ~ —
— —	— —			

VI. Hephæstion, however, who has been followed by almost all modern scholars, regards it as composed of two dactylic penthemimers,¹ according to what we have already stated. That this is the proper view to take of its structure seems certain from the fact of the cæsural pause falling after the fifth half foot.

VII. We will now give specimens of the verse, with the two modes of scanning :

ēρπūλλ | ὅς κεῖτ | aī || τaīς Ἐλī | κāνīā | σī |
νaī φīλē | τōn πārā. | σoū || τoūt' ānēp | āstōtā | tōn.

Or

ēρπūλλ | ὅς κεῖτ | aī τaīs | Ἐλīκān | īāsī |
νaī φīlē | τōn πārā | σoū τoūt' | ānērāst | ītātōn. |

VIII. An elision in the cæsura is not regarded as injurious to the verse.² Thus we have in Meleager, 12, 4, and Callimachus, *Ep.* 37,

τὸν τριπάνουργον Ἔρωτ' || ἐπλασεν ἐν κραδίᾳ.
ἀκρήτου προποθεῖς' || ώχετ' ἔχουσα κύλιξ.

IX. An elegiac pentameter should not consist of feet composed of separate words, as the following from Theognis, 448.

οῦτως | ὕσπερ | νῦν || οὐδενὸς | ἀξιος | εἰ. |

X. In the previous part of the elegiac pentameter, that is, the part preceding the cæsura, it is more elegant to have

1. Τοῦ δὲ δακτυλικοῦ πενθημιμεροῦς δίς λαμβανομένου γίνεται τὸ ἐλεγεῖον, κ. τ. λ.—Hephæst. p. 92, ed Gaisf. Compare the language of the scholiast, p. 186. Βέλτιον δὲ οὗτο μετρεῖν ἐπεὶ καὶ εἰς δύο διῆραται πενθημιμερῆ, κ. τ. λ.

2. Hermann, *Elem. Doctr. Metr.* p. 226. The case is different, however, in Latin verse, where such an elision is regarded as a blemish. It occurs in Catullus, 68, 82; 68, 90; and 75, 8; but he is here imitating the Greeks. Compare Ramsay's *Lat. Pros.* p. 183.

a spondee following a dactyl than a dactyl following a spondee, as decreasing numbers suit the measure better than increasing ones. The difference will be perceptible in the following lines :

πολλάκι τὰν αὐτὰν || δὶς μετέθηκε κόμαν.
πέξηται λιπαρὸν || σμασαμένα πλόκαμον.

XI. This species of verse is customarily subjoined to the heroic hexameter, thus forming the most ancient kind of strophes, having the name of ἐλεγεία. It has been once used in tragedy by Euripides (*Androm.* 103, seq.). On account of the equality of its members, the elegiac pentameter cannot well be often repeated alone. Nor has it been so repeated, except in the *Epigr.* 4 of Philip of Thessalonica (*Brunck, Anal.* vol. ii., p. 212), and by Virgil in that sportive effusion, *sic vos non vobis.*¹

11. Æolic Verses.

I. Æolic verses are composed of pure dactyls, except the first foot, which may be any dissyllabic one whatsoever. In other words, they are dactylic verses with a base.² The scholiast on Hephæstion (p. 177, *ed. Gaisf.*) admits spondees also instead of dactyls.

II. These verses are apparently to be divided into two kinds ; the one used by the Doric poets, whom the Attic dramatic writers followed, and the other by the Æolic lyric poets.

III. The Doric poetry excludes a pyrrhic from the base, admitting only an iambus, trochee, or spondee ; and, after the base, allowing a place to spondees, also, instead of dactyls. The Æolians, on the other hand, put a pyrrhic also in the base ; the rest of the feet they appear to have kept pure dactyls.³

1. *Hermann, Elem. Doctr. Metr.* p. 227, *ed. Glasg.*

2. By "a base" metricians mean two syllables put before a verse or metrical clause, and which are to be pronounced somewhat apart. An *anacrusis*, on the other hand, is a prefix of a single syllable.

3. *Hermann, Elem. Doctr. Metr.* p. 228, *ed. Glasg.*

IV. Hephæstion mentions the following kinds of Æolic verses : 1. The *trimeter* (which may be termed more properly the *dimeter*) *catalectic on two syllables*; as,

θυρω | ρῶ πόδες ἐπτορόγυνιοι,
τὰ δὲ | σάμβαλα πεντεβόεια
πίσυ | γοι δὲ δέκ' ἔξεπόνασαν.

2. The *tetrameter* (now properly trimeter) *acatalectic*; as,

ἔρος | δ' αὐτέ μ' ὁ λυσιμελῆς δονεῖ,
γλυκύ | πικρον ἀμάχανον ὄρπετον
'Ατθὶ, | σοὶ δ' ἐμέθεν μὲν ἀπήχθετο
φροντίσ | δην, ἐπὶ δ' Ἀνδρομέδαν ποτῷ.

3. The *pentameter* (more properly tetrameter) *catalectic on two syllables*; as,

τέω | σ', ώ φίλε γαμβρὲ, καλῶς ἔϊκάσδω
δρπα | κι βραδινῷ σε μάλιστ' ἔϊκάσδω.

4. The *pentameter* (more properly tetrameter) *acatalectic*; as,

ἡρά | μαν μὲν ἐγὼ σέθεν, 'Ατθὶ, πάλαι πόκα.

5. The *hexameter* (more properly pentameter) *catalectic on two syllables*, which the ancient metricians call *ἔπος Αἰολικόν*. Thus,

κέλο | μαί τινα τὸν χαρίεντα Μείωνα καλέσσαι,
εἰ χρὴ | συμποσίας ἐπ' ὄνασιν ἐμοὶ γεγενῆσθαι.

V. Æschylus (*Pers.* 866, *seq.*) has many verses of this kind, and some of them very long, but admitting spondees, too, after the Doric manner.¹

12. Logaædic Verses.

I. These verses are generally classed with dactylic. They consist of two, three, or four dactyls, followed by any number of trochees.

1. This is Hermann's opinion. Burney and Gaisford make them common dactylic verses. *Herm. Elem. Doctr. Metr.* p. 230, *ed. Glasg.* — *Burn. Tent. Pers.* p. 40.—*Gaisf. ad Hephæst.* p. 275.

II. Logædic verses (*Λογαϊδικά μέτρα*) are so called from their appearing to hold a middle station between song and common speech ; the dactylic measure being the lofty language of poetry, while the trochaic approaches more nearly to that of ordinary discourse.

III. The form most commonly used was two dactyls followed by two trochees, which is the same with what is called the minor alcaic, or dactylico-trochaic of the Horatian stanza in Latin poetry. Thus,

*καὶ τις ἔπ' | ἐσχάτῃ | αἰσιν | οἰκεῖς |
κραῖπνόφορ | οἱ δέ μ' ἔ | πέμψαν | αὐραι. |*

IV. To this metre may also be referred what is called choriambic dimeter catalectic. Thus,

*ἡσιν ἄρ | μάτευσας. Chor. dimeter catalectic.
ἡσιν | ἄρμα | τευσάς. | Logædic.*

V. Burney¹ gives the following scheme of variations of logædic verses.

$\text{—} \text{—} \text{—}$ $\text{—} \text{—}$ $\text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—}$	<i>Called also Adonic.</i> <i>Choriambic dimeter catalectic.</i> <i>Logædic.</i>
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VI. Logædic metre is found interspersed, among other kinds, through the lyric poets and the chorusses of the scenic writers.

VII. Verses may often appear to be logædic which in reality have other numbers, chiefly antispastic and choriambic, especially in the dramatic poets. These discover themselves both by measures in the antistrophe foreign from logædic numbers, and by an association with other numbers, which shows that they are to be reckoned among these rather than logædic.

1. *Tentamen.* p. lxvi.

VIII. By prefixing a base to logaædic numbers we obtain a Glyconic, Pherecratic, or Phalæcian hendecasyllabic. Thus,

— ~ ~ — ~ — ~	<i>Logaædic.</i>
.. . . — ~ ~ — ~ — ~	<i>Glyconic hypercatalectic.</i>
— ~ ~ — ~	<i>Logaædic.</i>
.. . . — ~ ~ — ~	<i>Pherecratic.</i>
— ~ ~ — ~ — ~ — ~	<i>Logaædic.</i>
.. . . — ~ ~ — ~ — ~ — ~	<i>Phalæcian.</i>

V. Of Choriambic Verse.

I. Choriambic *monometer hypercatalectic* consists of a choriambus and a syllable over. It is also called Adonic, and is the same as an impure dactylic dimeter. Thus,

τῆδε κόμις | εῖς. (*Iph. A.* 156.)

—λᾶς ὅποσāν | āν. (*Sept. Theb.* 733.)

II. Choriambic *dimeter catalectic* is formed of a choriambus and a bacchius, or an iambic syzygy catalectic. This verse is called Aristophanic, as it is frequently found in Aristophanes, mostly joined with dimeters acatalectic.

η̄σσιν ἄρ | μάτēνσāς. (*Eurip. Orest.* 988.)

μāρμāρōēσσ | āν αīγλāν. (*Soph. Antig.* 610.)

κaiνōν ɔπōς | φāνησεī. (*Arist. Vesp.* 526.)

III. Choriambic *dimeter acatalectic* is either pure or impure. The first consists of two choriambi ; as,

μāντīς ēκλāγξ | ēν πrōφēρōν. (*Agam.* 202.)

ēκ φrēνōς, ā | κλaiōμēνāς. (*Sept. Th.* 926.)

An impure dimeter admits an antispastus into either place for a choriambus. When it occurs in the first, the verse is called by some metricians “ *Glyconeum Polyschematistum*. ”

Another form of the impure choriambic dimeter consists of a choriambus and diiambus, or the contrary. Thus,

ὑψίμεδῶντ | ἄ μὲν θέων.
γάρ ηδέ ταξ | ἵς πτέρυγῶν.

IV. Choriambic *dimeter hypercatalectic* is not often found. The two following verses are from Sophocles, in the latter of which the choriambus of the second place is represented by the diiambus. As,

τᾶν ὅ μεγας | μῆθος ἀεξ | εἰ. (*Ajax*, 226.)
νῦν γάρ εμοῖ | μέλει χόρευ | σαι. (*Ibid.* 701.)

V. Choriambic *trimeter catalectic* consists of two choriambi and a bacchius. The first foot, however, is often a diiambus, as in *Eurip. Med.* 431.

σὺ δ' ἐκ μὲν οἰκ | ὃν πάτριων | ἔπλευσας.

VI. Choriambic *trimeter acatalectic* consists of three choriambi. As,

μῆρι' ἄπ' αἰσχ | ρῶν ἀνάτελλ | ὅνθ' ὅς ἔφ' η.

In the following example from Euripides, *Iph. Aul.* 1036, the long syllable in the first foot is resolved; and we have a proceleusmaticus with a long syllable.

τις ἄρ' ὑμεναι | ὅς διὰ Λῶ | τοῦ Λιθυός.

VII. Choriambic *tetrameter catalectic* consists of three choriambi and a bacchius ; as,

εἰ σὺ μεγ' αὐ | χεῖς ἔτεροι | σοῦ πλεὸν οὐ | μέλονται.

This measure is called Sapphic by Servius. Besides the tragedians, Anacreon always employs it, putting a diiambus in the second place ; as,

ἐκ πόταιοῦ | πᾶνερχόμαι | πᾶντα φέροῦ | σὰ λāμπρā.

VIII. Choriambic *tetrameter acatalectic* is used by Anacreon, a choriambus and diiambus being put promiscuously, except that in the end there is almost always a diiambus. Thus,

πρὸν μὲν ἔχων | κέρβερον, | καλύμματ' ἔσφ | ἡκῶμενά
καὶ ξυλίνοις | ἀστραγάλοις | ἐν ὠσὶ καὶ | ψιλόν πέρι.
πόλλα μὲν ἐν | δούρῃ τίθεις | αὐχενά πόλλα' | ἀ δ' ἐν τροχῷ.

IX. Choriambic verses are met with beginning with an anacrusis ; as in *Æschylus, Sept. Theb. 330.*¹

ὑπ' | ἀνδρὸς Ἀχαι | οὐ θεόθεν | πέρθομενάν | ἄτημῶς.

Of which kind some metres of the Æolic lyrics appear to be which by grammarians are accounted ionics a majore ; as the following of Sappho (*ap. Hephaest. p. 64, ed. Gaisf.*) :

εὺ | μῦρφοτέρα | Μνᾶσιδικά | τὰς ἀπάλας | Γυρῖννῶς.
ἀ | σᾶροτέρας | οὐδαμ' ἐπ' ὥ | ρᾶννά σεθεν | τῦχοισα.

X. The choriambics most in use are those with a base, which ancient metricians erroneously ranked among antispastic verses. But if they were antispastic, they could never begin with a trochee or pyrrhic, and they would have the last syllable of each antispastus doubtful.

XI. The shortest of these verses has one choriambus ; as in *Æschylus, Suppl. 42.*

νῦν ἐν | ποιῶνδομοῖς.

Next to that is the *hypercatalectic*, commonly called *Pherocratic* ; as in *Æsch. Sept. Theb. 301.*

τοὶ μὲν | γῆρ πότῃ πῦργ | οὓς.

Then the *Glyconic*, in the same, v. 325.

δουλεί | ἀν ψᾶφαρα | σπόδω.

The most common is the *dimeter hypercatalectic* ; as in Sophocles, *Aj. 628.*

οὐδ' οἰκτρ | ἀς γῦδν ὅρ | νῖθος ἄῃ | δοὺς.

VI. Of Antispastic Verse.

I. An antispast is composed of an iambus and trochee (— | —).

1. *Hermann, Elem. Doctr. Metr. p. 274, ed. Glasg.*

II. Several antispasti seldom follow one another, because these numbers have a very disagreeable and uncouth movement; as if one were to divide the following choriambic verse, with a base, after the manner of the grammarians:

κατθνάσκει κύ | θέρη ἀθρός | Ἀδωνίς. τί | κε θεῖμεν;

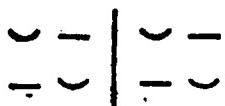
III. To soften this asperity, the poets increased the antispastus by one syllable, from which arises a dochmius (— — — —), associated it with other numbers, and made use of frequent resolutions.

IV. The antispast being composed, as has just been remarked, of an iambus and trochee, any variety of the iambus is admitted into the first part of the foot, and any variety of the trochee into the second. Hence we get the following kinds of antispast:

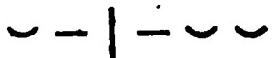
1	2
— — —	— — —
— — —	— — —
— — —	— — —
— — —	— — —

V. In other words, the first or iambic part of the antispast may be either an iambus, tribrach, spondee, anapæst, or dactyl; and the second or trochaic part may be either a trochee, tribrach, spondee, or anapæst.

VI. Instead of an antispast, an iambic or trochaic syzygy is occasionally used; as,



VII. The second foot of the iambic syzygy also admits a dactyl; as,



VIII. An antispastic monometer is rare. Thus, in *Æschylus, Agam.* 1151, 1161, we have,

*ὦ πότνι' Ἡρā |
ὦ φίλ' Ἀπόλλων.* |

IX. Nor is the dimeter frequent. *Aesch. Agam.* 1151
1161.

*νόμον ἀνόμον οī | ἃ τīς ξοῦθā.
τī δ' ἔπιφοδā, δῦσ | φάτω κλāγγā.*

X. The other kinds of antispastic verse are extremely various. A few may be here enumerated.

Dimeter Brachycatalectic.

ἔμοī χρῆν ξῦμ | φόρāν. (Eurip. Hec. 627.)

Dimeter Hypercatalectic.

*ἔμοī χρῆν πῆ | μῶνāν γένεσθ | aī. (Hec. 628.)
κῶπā πέμπō | μένāν τᾶλαιν | ān. (Ib. 455.)
τᾶλαιν' οὐκέτ | i δ' ἐμβάτεū | σῶ. (Ib. 901.)*

Trimeter Acatalectic.

ἄλλ' ἄ μοīρīδ | iā τīς δῦ | νᾶσīς δεῖνā. (Ib. 950.)

Trimeter Brachycatalectic.

τᾶλαινā τᾶλ | aīνai κόρai | Φρῦγῶν. (Ib. 1046.)

Trimeter Catalectic.

.ἄθυρσοī δ' oī | ἃ νīν δρᾶμōντ | ἔ βāκχai. (Orest. 1502.)

XI. Among the tragic writers chiefly, the antispastus is often associated with other numbers, mostly iambic and trochaic. Of these the iambic are not such as have been previously treated of, which proceed by syzygies or dipodiæ, but of another kind allied to antispasts. This kind, because they consist of shorter orders, and, therefore, admit a doubtful syllable even into those places from which it is excluded in syzygies (whence arises a *broken* and *feeble* movement), are called *Ischiorrhagic Iambics*.

XII. These verses are found even without any antispastus added. Thus, *Soph. Electr.* 504, seq.:¹

1. Hermann, *Elem. Doctr. Metr.* p. 147, ed. Glasg. Hermann's ar-

ὦ Πέλοδ | πός ἄ | πρόσθεν
 πόλυπον | ὅς ἵππ | εἰά
 ὥς ἔμο | λέσ αῖ | ἀνή
 ταδέ γα. | Cretic.

εὐτέ γάρ | ὅ πόντ | ἴσθεῖς
 Μύρτιλός | ἔκοι | μᾶθη, κ. τ. λ.

Dochmiac Verses.¹

I. A dochmius consists of an antispast and a long syllable, thus, —— — ; and, therefore, a simple dochmiac is the same as antispastic monometer hypercatalectic.

θέων ἡ θέαν.

II. Two of these feet or verses are continually united together in such a manner, and with such various combinations of feet, that almost any two penthemimers put together may claim the name of dochmiac dimeter.

III. A pure dochmiac dimeter is not of frequent occurrence. The following are three instances :

βοῶ χρῆμπτέται | πόταται βρέμει. (*Sept. Th.* 84.)
 κύκλοῦνται φόδος | δ' ἄρεῖων ὅπλῶν. (*Ib.* 114.)
 δίκα καὶ θεοῖ | σὺν οὐ ξύμπιτνει. (*Hec.* 1013.)

IV. Impure forms of the dimeter dochmiac are varied almost *ad infinitum*. Thus, the following occur in the chorus, *Æsch. Sept. Th.* 79, seq. :

μέθεῖται στράτος | στράτοπεδὸν λύπῶν·
 φεῖ πόλυς ὁδὲ λέως | πρόδρομὸς ἵπποτᾶς.
 αἴθερια κονῖς | μὲ πεῖθεῖ φάνεισ'
 ἄμαχέτοῦ δίκαν | ὑδάτος δρότυπον
 ἕω θεοῖ θέαι τ' | ὅρδιμενὸν κάκον

angement, however, of these verses is opposed by Wunder, *Conspic. Metr. &c., ad loc.*

1. For a more detailed account of dochmiac verse, consult Seidler, *de Versibus Dochmiacis*, Lips. 1812, 8vo.—Burnei *Tentamen de Metris ab Æschylo in Choricis Cantibus adhibitis*, p. xx., seq. (Introd.).—Maltby, *Observat. ad Morell. Gr. P. Lex.* p. lxx.

ἄλεῦσάτε· βόδα δ' | ὑπέρ τεῖχέων.
 τις ἄρα ρῦσεται | τις ἄρ' ἐπάρκεσει;
 πέπλων καὶ στέφεῶν | πότ' εἰ μῆνιν, ἀμ—φί.
 οὐ τ' Ἀρῆς φεῦ φεῦ, | Καδμοῦν ἐπῶνυμον
 ἐν τῇ μᾶχαις μάκαιρ' | ἀνάσσα πρὸ πόλεως
 ἵω τέλειοι | τέλειαὶ τῇ γᾶς :

V. A dochmiac is sometimes connected with a cretic, either pure or resolved ; thus,

ἐπτάπυλον | ἔδος ἐπίρρυον. (Sept. Th. 151.)
 τὰσδε πῦρ | γόφυλάκες πόλιν. (Ib. 154.)

VI. Pherecratic and Glyconic verses are commonly ranked under antispastic, but they are more correctly to be regarded as choriambic with a base.¹

VII. Of Ionic a Majore Verse.

I. An Ionic verse *a majore* admits a trochaic syzygy promiscuously with its proper foot (— — ~ ~). It receives also a second paeon (~ — ~ ~) into the first place, and a molos-sus (— — —) into an even place of a trimeter whole or catalectic.

II. Resolutions of the long syllables are allowed in all possible varieties.

1. Monometer Hypercatalectic.

πτῶσσοῦσι μῦ | χῶν. (Hec. 1048.)

2. Dimeter Brachycatalectic.

χλῶραις ὑπό | βῆσσαις. (Œd. Col. 673.)
 καὶ σῶφρονά | πῶλοις. (Phœn. 182.)

3. Dimeter Catalectic.

ἡ Παλλαδὸς | ἐν πόλει. (Hec. 465.)

ὅ θεσμόθε | τῆς ὅς ἀν. (Arist. Eccles. 289.)

1. These two measures have already been touched upon at page 104. will again be considered separately at page 117.

4. *Dimeter Acatalectic.*

τὶ τοῖ πότε | τᾶς ἀπλᾶστοῦ
κοῖτᾶς ἔρος | ω μᾶταιᾶ
σπεῦσεῖ θᾶνᾶ | τοῦ τέλευτᾶν (Med. 152.)

5. *Dimeter Hypercatalectic.*

νῦν δ' οὐτός ἄν | εἶταī στύγε | ρῶ. (Aj. 1232.)

6. *Trimeter Brachycatalectic.*

ἴκον τὰ κράτ | ιστᾶ γᾶς ἐπ | αὐλᾶ. (Œd. Col. 669.)

7. *Trimeter Acatalectic.*

θνᾶτῶν βῖο | τῷ πᾶμπολὺ γ' | ἑκτός ἀτᾶς. (Ant. 614.)
τᾶν οὐθ' ὑπνός | αἱρεῖ πόθ' ὅ | πᾶντογῆρῶς. (Ant. 606.)

III. The most noted kind of Ionic verses *a majore* is the Sotadic (so called from Sotades, a poet of Alexandria, who frequently employed it in his writings), or tetrameter brachycatalectic.

IV. The tetrameter brachycatalectic was constructed for recitation only, not for song.¹ In its pure state it consists of three Ionics and a trochee. Two trochees are found in any place, but for the most part in the third.

V. The most usual form of the verse is as follows :

αὐτός γῷ ἔ | ων πᾶντογε | νῆσ·ὅ πᾶντα | γεννῶν.

VI. It is seldom that all the feet are either Ionics ; as,
ἄν χρῦσοφόρ | ης τοῦτο τῦ | χης ἐστῖν ἐπ | ἄρμα,
or trochees ; as,

ἄς πενής θέλ | ών ἔχεῖν καὶ | πλοῦσῖος πλε | δν σχεῖν.

VII. The following are examples of resolutions :

ἐνθ' οī μεν ἐπ' | ἄκραισι πῦρ | αἰς νέκυες ἔ | κεῖντδ
γῆς ἐπὶ ξε | νῆς ὄρφανᾶ | τεῖχεα πρόλεπ | δύντες

1. Aristides Quintilianus, p. 32.

Ἐλλαδὸς ἔρ | ἡς καὶ μυχὸν | ἐστῆς πᾶ | τρῶης
ἡθῆν τ' ἔρᾳ | τῆν καὶ κἄλον | ἥλιον πρόσ | ὠπόν.

VIII. If the three remaining paeons, or the second paeon in any place but the first, or if an iambic syzygy or an epitrite be found in the same verse with an Ionic foot, the verse is then termed *Epionic*.

VIII. *Of Ionic a Minore Verse.*

I. An Ionic verse *a minore* admits an iambic syzygy promiscuously with its proper foot (— — — —). It begins sometimes with the third paeon (— — — ~), sometimes with a molossus, which is admitted into the odd places. Resolutions of the long syllable are also allowed.

II. An *epionic* verse *a minore* is constituted by intermixing with the Ionic foot a trochaic syzygy, an epitrite, a second or fourth paeon, or the third in any place but the first.

1. *Monometer Hypercatalectic.*

μέλεāς μᾶ | τρός. (Hec. 185.)

2. *Dimeter Brachycatalectic.*

ἐπὶ τᾶνδ' ἑσσ | νθεῖς. (Ib. 1065.)

3. *Dimeter Catalectic.*

ἔλάτāς ἄκρ | ὄκομοῖς. (Phæn. 1540.)

Ἄθαμᾶντίδὸς | Ἐλλῆς. (Pers. 71.)

θεόθεν γᾶρ | κἄτα μοῖρ'. (Ib. 102.)

III. Timocreon is said to have composed an entire poem in this measure.

Σικελὸς κομψὸς ἀνὴρ
ποτὶ τὰν ματέρ' ἔφα, κ. τ. λ.

4. *Dimeter Acatalectic.*

πᾶρακλῖνονσ' | ἐπέκρανεν. (Agam. 721.)

5. *Dimeter Hypercatalectic.*

μονάδ' αἰῶν | ἡ διάξονα | ἡ.

6. *Trimeter Brachycatalectic.*

δίεσθιφρεῦν | εἴ Μυρτίλον | φόνον.

7. *Tetrameter Catalectic.*

τὸ γέ μῆν ξεῖν | ἵη δοῦσας | λόγος ὠσπέρ | λέγεται.

IX. *Of Pæonic Verse.*

I. A pæonic verse admits any foot of the same time as a pæon; viz., a cretic, a bacchius, or a tribrahd and pyrrhic jointly.

II. The construction of the verse is most perfect when each metre ends with a word.

1. *Dimeter Brachycatalectic.*

ὅμογάμος | κύρει. (*Phæn.* 137.)

2. *Dimeter Catalectic.*

χάλκοδετά | τ' ἐμβόλα. (*Ib.* 113.)

3. *Dimeter Acatalectic.*

δῖοιχόμεθ', | οἰχόμεθα. (*Orest.* 179.)

δρόμαδες ω | πτέροφόροι. (*Ib.* 311.)

4. *Trimeter Brachycatalectic.*

κάταβοστρυ | χος δημάσι | γοργός. (*Phæn.* 146.)

5. *Trimeter Catalectic.*

βᾶλοιμ χρόν | ω φύγαδα | μελέον. (*Ib.* 189.)

X. *Of Cretic Verse.*

I. Cretic numbers belong, in strictness, to the trochaic, and are nothing else but a catalectic trochaic dipodia, which consists of arsis, thesis, and arsis again.

II. Since this order is periodic, it is plain that the thesis cannot be doubtful, but consists always and necessarily of one short syllable only ; but that each arsis may be resolved, whence it comes to pass that both the first and the fourth pœon, and, moreover, even five short syllables, may be put for the cretic. Thus,



III. It must also be remarked, that, when several cretic feet are conjoined in one verse, no one coheres with another in a periodic order ; and the last syllable of the last foot, as every final syllable, is doubtful, and cannot be resolved except in systems in which, since the numbers are continued in one unbroken tenour, the last foot of the verses, unless it is, at the same time, the last foot of the whole system, is subject to the same law as each intermediate foot.

IV. The *dimeters* are very much used by both tragic and comic poets, and are commonly conjoined in systems, so that the last syllable of the verses is neither doubtful nor admits a hiatus, and may be resolved. In these systems a monometer, too, is assumed. Thus, in *Æsch. Suppl.* 425, seq. :

φρōντισōν |
 καὶ γενοῦ | πāνδīκῶς
 εὐσεbῆς | πρōξενōς·
 τāν φυγādā | μῆ πρōδῶς
 τāν ἔκāθεν | ἐκbόλαις
 δῦσθεōις | ὅρμενān.

V. The *tetrameter*, too, is frequent, having the cæsura at the end of the second foot. Thus, in Simmias, *ap. Hephaest.* p. 74 :

μāτēρ ḡ | πōτνiā || κλūθi νūμ | φān ābρān,
 Δārē, κū | μōκτūπōν || ηρān' ālē | ḡν μūχān.

VI. Alcman used the *catalectic hexameter*, whence the following verse has the name of *Alcmanian*.

Ἄφροδῖ | τᾶ μὲν οὐκ | ἔστι, μᾶρυ | ὃς δ' Ερῶς, | οἵα παῖς,
| παισδεῖ,
ἄκρ' ἐπ' ἄνθ | ἦ κάβαῖ | νῶν, ἀ μῆ | μοὶ θίγης | τῷ κῦπαιρ
| ἴσκω.

XI. Of Anacreontic Verse.

I. This species of verse is generally ranked under the Ionic *a minore* class; it belongs, however, more properly to the Ionic *a majore* kind.

II. The poems which pass at the present day under the name of Anacreon are not genuine, but are the productions of persons who lived at a much later period, and some of whom appear to have been quite ignorant. Hence the doubt and difficulty to which they have given rise.

III. As a great part of these poems consist of pure iambs, we ought to rank such, no doubt, with iambic rather than Ionic numbers. As, for example, the following :

θέλω | λέγειν | Ἀτρεῖδ | ας.

IV. But of those which are really Ionic there appear to be two kinds ; one with a monosyllabic, the other with a dissyllabic anacrusis.

V. The kind which has a monosyllabic anacrusis admits of two forms only, of which the proper one is this :

˘ | - - - - | - -

and the other, which changes the dactyl of the Ionic foot into an amphibrach, is as follows :

˘ | - ˘ - - | - -

VI. The first of these forms, which is very like the Pherecratic, is found constantly employed in one ode merely, the thirtieth ; as,

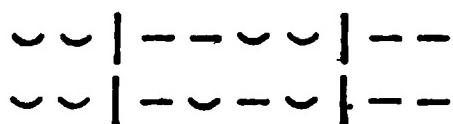
αῖ | Μοῦσαι τὸν Ἐ | ρῶτᾶ
δῆ | σᾶσαι στέφαν | οῖστ,
τῷ | καλλεῖ πάρεδ | ὥκαν, κ. τ. λ.

In other odes it is found intermingled with the second form, which is much more usual.

VII. The second form is employed in the twenty-third, twenty-sixth, and twenty-seventh odes. Thus,

— | πλοῦτός εἴγε | χρῦσον
 τό | ζῆν πᾶρηγέ | θυητοῖς. (23, 1, seq.)
 ὅτ' | εἰς μὲ Βάκχος | ἐλθῆ.¹
 εῦ | δουσὶν αἱ μὲ | ρῖμναι. (26, 1, seq.)

VIII. We now come to that species of Anacreontics which has a dissyllabic anacrusis. It has two forms, as follows :



The first of these is much less used than the second, and we will therefore treat of the latter first in order.

IX. This latter form is employed in the 3d, 4th, 7th, 21st, 28th, 44th, and 45th odes. Thus,

μέσο | νῦκτιοῖς πόθ' | ὠραῖς
 στρέφε | ταὶ ὅτ' ἄρκτος | ἡδῆ. (3, 1, seq.)
 ἐπὶ | μῆρσιναις τέρ | εῖναις
 ἐπὶ | λῶτιναις τέ | ποῖαις. (4, 1, seq.)
 ἄγε | ζῶγράφων ἄρ | ἴστε
 γράφε | ζῶγράφων ἄρ | ἴστε. (28, 1, seq.)

X. When, in this species of Anacreontics, the anacrusis consists of one syllable, that syllable must necessarily be long, as arising from the contraction of two short ones. Instances of this, however, are not frequent. Thus,

κῶ | μὸν μέτεισι | χαιρῶν. (6, 16.)
 πῆ | γῆ ρεοῦσσα | πεῖθοῦς. (22, 6.)

1. We have given Barnes's emendation, based on that of Scaliger. The common reading is δταν δ Βάκχος ἐσέλθῃ.

XI. Sometimes the first long syllable is found resolved.
Thus,

σὺ δε | φιλιός εἰ γε | ὄργων. (43, 8.)
χῶ | ποσᾶ φέροντον | ὑλαῖ. (Ib. 7.)

and occasionally also the second ; as,

μεθὺ | ωμέν αἴρα γε | λῶντες. (8, 3.)
ἴδε | πῶς γέρανός ὅδ | εὐεῖ. (37, 6.)

XII. Of the middle iambi the first has sometimes a long anacrusis, but oftener in the tragedians and comedians.
Thus,

ἄπο | ρίπτονται μέρ | ἴμναι. (39, 5.)

The second more unfrequently ; as in Sophocles, *El.* 1058, and Euripides, *Cycl.* 497.

φρόνι | μάτατοῦς οἵ | ὀνοῦς.
ἐπὶ | δέμνιαῖς τέ | ξανθῶν.,

XIII. The species of Ionics which we have just been considering under the preceding paragraph is found intermingled with that referred to in paragraph IX., in the following odes of Anacreon ; the 5th, 6th, 22d, 29th, 36th, 37th, 39th, 41st, 42d, 51st, 52d, 53d, 54th, 56th, 57th, and in fragments 13, 17, and 21.

XIV. We come now to the first of the two species mentioned in paragraph VIII., namely, that consisting of a disyllabic anacrusis, with an Ionic a *majore* and two syllables over ; as,

~~ | - - ~ ~ | - -

XV. These are often formed into systems by the tragic writers, with a monometer occasionally appended, and ending with a verse of iambic form. The final doubtful syllable is excluded, as in anapæstics. Thus we have the following in the Supplices of Æschylus, v. 1025, seq. :¹

1. Burney erroneously makes these lines Ionic a *minore*. (*Tent.* *Suppl.* v. 1013, p. 72.)

ἵτε | μᾶν ἀστῦν | νάκτος
 μᾶκαρ | ἀς θεούς γάνα | ἐντές
 πόλι | οὐχούς τε καὶ | οἱ χεῦμ'
 Ἐρᾶ | σῖνον |
 πέρι | ναιῶνταī πᾶλ | ἀιοῦ
 ὑπό | δεξασθε δ' ὅπ | ἄδοι
 μελός | αἰνός δὲ πόλ | ἵν τῆν-
 δὲ Πε | λασγῶν ἔχε | τῶ, μῆδ'
 ἔτι | Νείλον |
 πρὸ | χόας | σεβῶ | μεν ὑμν | οῖς.

XV. Another kind of Anacreontic verse employed by the tragic writers is that in which *anacasis*, or the conjunction of a third pæon (— — —) and second epitrite (— — —) prevails. Thus,

— | — — — | — — — — — —

XII. Of Galliambic Verse.

I. Galliambic verse is composed of two Anacreontics, of which the last is catalectic; in this form :

≈ | — — — — || ~ ~ | — — — — ≈
 ≈ | — — ≈ — — || ~ ~ | — — ≈ — —

II. The cæsura always falls at the end of the first Anacreontic, and is observed with great care. The following are two lines of this measure, given by Hephæstion :

Γάλλ | αī μῆτρος δρ | εἶης || φῖλο | θῦρσοι δρόμα | δεῖς.
 αῖς | ἐντεᾶ πᾶτα | γεῖται || καī | χāλκεᾶ κρότα | λā.

III. The following Galliambics are given by Diogenes Laertius (8, *ad. fin.*). H. Stephens scanned them erroneously as hexameters; and Salmasius, in his eagerness to emend them, only corrupted them the more. Porson restored them to their true numbers. We have marked in each the place of the cæsural pause, that the melody may be more perceptible.

ἐν Μέμφει λόγος ἔστι || προμαθεῖν τὴν ἴδιην
 Εῦδοξόν ποτε μοῖραν || παρὰ τοῦ καλλικέρω
 ταύρου, κούδεν ἔλεξεν || βοτὶ γάρ πόθεν λόγος;
 φύσις οὐκ ἔδωκε μόσχῳ || λάλον Ἀπιδι στόμα,
 παρὰ δ' αὐτὸν λέχριος στὰς || ἐλιχμήσατο στολὴν,
 προφανῶς τοῦτο διδάσκων || ἀποδύσῃ βιοτὴν
 δοσον οὕπω διὸ καὶ οἱ || ταχέως ἤλθε μόρος,
 δεκάκις πέντε' ἐπὶ τρισσαῖς || ἐσίδοντι πλειάδας.

XIII. Of Glyconic Verse.

I. The first, and, at the same time, most simple and elegant form of Glyconics is a base followed by a logaædic order, consisting of a dactyl and trochee, and terminating with an arsis. Thus,

. . . | - - - - | -

II. This kind of verses form systems, for the most part, which are customarily concluded by the catalectic verse called Pherecratic. Thus,

ἄδ' ἐ | γῶ χέρᾶς αῖματ | ḥ
 ρᾶς βρό | χοῖσι κέκλεῖμεν | ἄ
 πέμπο | μαῖ κάτα γαῖ | ἄς. (*Androm. 502, seq.*)

III. The logaædic order was subsequently changed into a choriambus and iambus, by which the last syllable but one was made doubtful; as,

. . . | - - - - | ˘ -

Thus we have in Euripides, *Hippol.* 741, the following:

τὰς ḥ | λεκτρόφαεῖς | αὐγάς.

IV. The logaædic order having been divided into a choriambus and iambus, it was thought fit to vary the numbers by transposition, so that the iambus, being placed before the choriambus, was changed into a spondee or trochee, because an arsis ought to follow the base. Thus,

. . . | - ˘ | - - -

καὶ πεντ | ἡκδνθ' | σῦψιβιᾶς.

V. And again, another transposition also was made, though not of frequent occurrence, the choriambus taking the first place, and the base and trochee being changed into an iambic syzygy. As,

— ~ ~ — | ˘ — ~ —

VI. The Pherecratic verse, in which the choriambus is not followed by an iambus that may be transposed, admits only two forms :

. . . | — ~ ~ — ~
— ~ ~ — | ~ — ~

Of which the last is uncommon, and used, for the most part, only in some compound verses.

VII. The primitive species of Glyconics, which ends in an iambus, receives among dramatic poets, at least in the later tragedy, even a spondee in the end, so that in antistrophics a spondee may answer to an iambus. Thus, in Sophocles, *Philoct.* 1128, 1151, we have

ὦ τόξον φίλον, ὦ φίλῶν.
τὰν πρόσθεν βελέων ἄλκαν.

VIII. A pyrrhic is excluded from the base among the dramatic poets and in the graver lyric poetry. The rest of the dissyllabic feet are used promiscuously by the dramatic writers, so that any one may answer to any one. The tribrach is most used by the later tragedy, as in Euripides, *Phæn.* 210.

Τῦριὸν | οἰδμᾶ λῖπονς' | ἔβαν.

The tragedians of the same age sometimes allowed themselves an anapæst also ; as in Sophocles, *Philoct.* 1098 :

τὶ πότ ταῦ | μοῖ τὸ κάτ' ἥ | μᾶρ.

or a dactyl ; as in *Iph. Taur.* 1144 :

πᾶρθενός | εὐδόκιμῶν | γῆμῶν.

IX. The choriambus is not unfrequently resolved, especially in the later tragedy. Thus, the first syllable in *Soph. OEd. Col.* 186, 205 :

τέτροφεν | ἄφιλὸν ἀπό | στύγειν.
τίς ὡν | πόλυπόνος ἄγη | τίν' ἀν.

And in a Pherecratic ; as, *Eurip. Hel.* 1502, 1519 :

ἐπίπετ | ὅμενδς ἵκχ | εῖ
φόθιᾶ | πόλιᾶ θάλασσ | ἀς.

So also in the last syllable ; as, *Hel.* 1505 ; *Herc. Fur.* 781 :

βάτε | Πλεῖαδᾶς ὑπό | μεσᾶς.
Ισμῆν' | ω στέφανόφορ | ἵαν.

X. In this other form of Glyconics,

. . . | ~ ~ | - - -

the order which follows the base may have both a resolution of the arsis and the last syllable doubtful. Whence, instead of a trochee, sometimes a spondee is put, sometimes a tribrach, and these very often ; sometimes, but more seldom, an anapæst also, as in *Orest.* 812, and *Iph. Aul.* 1041 :

οἰκτρό | τάτα θοῖν | ἀμάτα καῖ.
Πιε | ριδες ἐν | δαῖτι θεῶν.

XI. Sometimes both the long syllables of the choriambus are resolved ; as in *Eurip. Bacch.* 410, 427 :

εκεῖσ' | ἄγε με, | Βρόμιε Βρόμιε.
σοφᾶν | δ' ἀπέχε | πράπιδα φρενᾶ τε.

XII. As dochmiac verses have other numbers, resembling them or parts of them, both intermingled and coupled with them, so with Glyconics, also, a vast multitude of verses are found joined which are either like them or consist of Glyconics themselves, with some part taken away or added. These verses have usually this in common, that they contain a choriambus joined with a different foot.

XIII. The forms which are about the most in use are these: First, the shortest,

— — — | ˘ — and .. . | — — —

Thus, in *Soph. OEd. Col.* 128, 160, and *Eurip. Suppl.* 960, 968:

āς τρέμομέν | λέγειν.
ρεῦματί σύν | τρέχει.
δυσαὶ | ὡν δ' ὃ βῖος.
οῦτ' ἐν | τοῖς φθίμενοῖς.

XIV. Next, with an anacrusis put instead of a base, as in *Soph. OEd. T.* 467:

ጀ | ρᾶ νῖν ἄξλλ | ἄδων
ἰπ | πῶν σθέναρῶ | τέρον
φν. | γᾶ πόδα νῶ | μᾶν.

XV. There are other forms longer than a Glyconic. Of these the first is that of the hypercatalectic Glyconic. Thus,

.. . | — — — | ˘ ˘ ˘ and .. . | — ˘ | — — — | ˘

The following examples are from *Soph. OEd. Col.* 133, 165, and *Eurip. Hel.* 1317:

ἰέντ | ἐς τᾶδε νῦν | τῖν ἥκειν.
κλύεις | ὡ πόλυμοχθ' | ἄλατα.
δρεί | ἀ πότ | ἐ δρόμαδι | κῶλῶ.

XVI. Another kind often joined with Glyconics is the following:

— — — | — — — ˘

ἐκτόπιος | σύθεις ὃ πάντων. (*OEd. Col.* 119.)

XVII. Another kind is this:

.. . | — ˘ | — — — | ˘ — ˘

καλλίστ | ὡν ὅμορ | ὡν Διόθεν | στέρεῖσαι. (*Electr.* 736.
κτείνεις | κλείνων | σύγγενέτειρ' | ἄδελφῶν. (*Ib.* 741.)

XVIII. The longest of the verses allied to the Glyconic is the Phalæcian hendecasyllabic. Thus,

. . . | - ~ ~ - | ~ - ~ - | ˘
αῖ τε | ναιέτε καλλ | ἵπωλὸν ἔδρ | ἀν.

The more usual, but less correct way of scanning this measure, is as follows :

- ˘ | - ~ ~ | - ~ | - ~ | - ~
αῖ τε | ναιέτε | καλλί | πωλὸν | ἔδραν.

XIX. Glyconics are sometimes augmented in the beginning. Hence we have the following forms :

˘ - ˘ | - ~ ~ - | ˘ - and ˘ - ˘ | - ˘ | - ~ ~ -
τέγγει θ' ὑπ | ὅφρυσι πᾶγ | κλαυτοῖς. (*Antig.* 831.)
ἕγκληρον | οὐτε | νῦμφιδῖος. (*Ib.* 814.)

XX. Another kind has a trochee inserted between the base and the other parts of the Glyconic. Thus,

. . . | - ˘ | - ~ ~ - | ˘ -
. . . | - ˘ | - ˘ | - ~ ~ -

ἔμπαιζ | οὖσά | λειμάκος ἥ | δόναις. (*Bacch.* 865.)
πᾶδη | μοῖ γενν | αἰών | μὲν πάτερῶν. (*Cycl.* 41.)

XXI. Another kind consists of a Pherecratic verse, with a molossus or cretic. Thus,

. . . | - ~ ~ - | ˘ | - - -
. . . | - ~ ~ - | ˘ | - ~ -

πένθος | γῆρ μεγάλῶς | τόδ' | ὅρμαται. (*Med.* 183.)
τάκου | δῆρομενᾶ | σὸν | εῦνετᾶν. (*Ib.* 159.)

XXII. Sometimes a bacchius is put before a Glyconic. Thus,

— — | . . . | — — — | ˘ —

ἐρώτων, | ἐρώτ | ων δ' ἀπέπαυ | σεν ω | -μοι.
γενοιμάν, | ίν' ύ | λαξν ἔπεστ | ί πόντ | -ον.

XXIII. A verse is often found among Glyconics composed of a cretic and choriambus; as in *Eurip. Hel.* 1356:

μᾶτρος ὄργ | ἀς ἔνεπει.
βᾶτε σέμν | αῖ Χάριτες.

XIV. Of Priapeian Verse.

I. The Priapeian verse consists of a Glyconic and Pherocratic joined in one. Thus,

. . . | — — — | — — || . . . | — — — | ˘
. . . | — ˘ | — — — ||
— — — | — — — || — — — | — — ˘

II. Of these forms it is probable that one was for the most part used to the exclusion of the rest; as by Anacreon:

ἡρίστ | ησά μεν ίτρ | ιον || λεπτοῦ | μικρὸν ἀπό | κλᾶς
οἰνού | δ' εξεπιόν | καδόν || νῦν δ' ἀδρ | ως ἔροεσσ | αν
ψάλλω | πηκτιδᾶ τῆ | φιλῆ || κωμάζ | ων παϊδ ἀδρ | η.

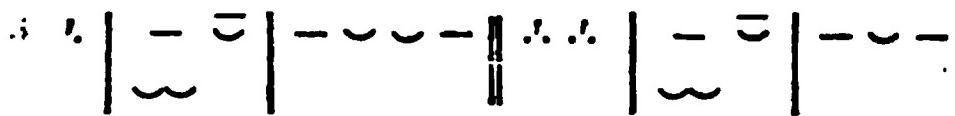
III. The cæsura is everywhere carefully observed. This metre appears to have been asynartete; and hence the hiatus in the following line given by the scholiast on Theocritus:

αν φερό | μεν πάρα τῆς | θεοῦ || αν ἔκα | λεσσάτο τῆν | α.

XV. Of Eupolidean Verse.

I. The Eupolidean verse, which is peculiar to the comic poets, consists of a Glyconic verse having a choriambus at the end, and another like member, in which is a cretic instead of a choriambus.

II. In the base are found a trochée, iambus, spondee, and sometimes a tribrauch. Thus,



ῶ θε | ὠμε | νοὶ κατέρω || πρὸς ἑ | μᾶς ἔ | λεῦθερῶς.
ἔρυθρον | ἐξ ἄκρ | οὐ πάχυ τοῖς || παιδī | οἰς ἐν | ἦν γέλως.

XVI. Of Cratinean Verse.

I. The Cratinean verse differs from the Eupolidean in the first portion only, in which it has a choriambus and an iambic dipodia. Thus,

πᾶντα φόρητ | ἄ πᾶντ | ἄ τολμ | ητὰ | τῶδε | τῷ χόρῳ.

II. The cæsura, as in the line here given, is often neglected.

XVII. Of Polyschematicistic Verse.

I. This name is applied to verses whose composition is so irregular and variable that they cannot be classed with propriety under any particular head. In other words, polyschematicistic verses are those which consist of entirely irregular feet. Thus,

Οἰδεῖπόδα | βρότων οὖδε | νᾶ μάκαρις | ω. (OEd. T. 1195.)

XVIII. Of Prosodiac Verse.

This appellation is given to a verse in which choriambics are mixed with Ionics or paons. Thus,

1. Dimeter Acatalectic.

νῆματα δ' ἵ || ἔτο πέδῳ. (Orest. 1431.)

2. Dimeter Hypercatalectic.

μόλπαν δ' ἄπο | καὶ χόροποι | ων. (Hec. 905.)
μᾶστον ὑπὲρ | τέλλοντ εσίδ | ων. (Orest. 832.)

3. Trimeter Catalectic.

λαῖνεοῖς | Ἀμφισνός | ὅργανοῖς. (Phæn. 114.)

4. *Trimeter Hypercatalectic.*

μεγάλα δέ | τις δύναμις | δι' ἀλαστόρ | ών. (*Orest.* 1562.)

XIX. *Of Asynartete Verses.*

I. This name is given to those verses which consist of two different measures united into one line.

II. The name denotes that the union is not a close one (*ἀσυνάρτητος*, i. e., “not jointed together”), and, in fact, the last syllable of the first member of the line may be either long or short, just as if it were the final syllable of a separate line. On this same principle, too, a hiatus is allowed between the two measures. Thus,

δεῖνā | δεῖνā || πέπον | θάμεν. Troch. syz.+Iamb. syz.¹
αἰλίνον | αἰλίνον || ἀρχᾶν | θάνατον. Dact. dim.+Anap.
mon.

ἐπίδειν | ἵν ος || πέσοιμ' | ἐς εῦν | ἀν. Anap. mon.+
Iamb. penth.

III. The metre of Archilochus is this, in which he uniformly observed the cæsura :

— — | — — | — — — || — — | — — | — —
Ἐρασμὸν | ἵδη Χάρ | ἵλαξ || χρῆμα | τοῖ γε | λοιόν.

IV. Another measure employed by the same poet, and imitated by Horace (*Od.* 1, 4), is as follows :

— — — — — — — — || — — — — —
οὐκ ἔθ' ὅ | μῶς θᾶλλ | εἰς ἄπα | λὸν χρόα· || κᾶρφε | ταῖ
γάρ | ηδη.

V. Another asynartete verse of Archilochus, which Horace has imitated in epode 11, is as follows :

— — — | — — — | — || — — | — — | — — | — —
ἄλλα μ' ὅ | λῦσιμε | λῆσ || ω' ταῖρ | ἔ δάμν | ἄ ταῖ | πόθος.

1. A verse of this kind, in which a trochaic is followed by an iambic syzygy, or *vice versa*, is termed *periodicus*.

P A R T III.

CHORAL SONGS.

L 2



CHORAL SCANNING¹

OF THE

PROMETHEUS VINCTUS.

Vss. 114-119.

ANTISPASTIC SYSTEM.

1. Ἀ, ἄ, ἕα, ἕα.
 2. τῖς ἄχω | τῖς ὁδμᾶ | πρόσεπτᾶ | μ' ἀφέγγῆς,
 3. θέοσσυτός ἦ | βρότειός ἦ | κέκραμένη;
 4. ἵκετδ τέρμανζ | ὅν ἐπὶ πάγον,
 5. πόνων ἔμῶν | θέωρδς, ἦ | τὶ δῆ θέλῶν;
 6. ὄρατε δέσμ | ωτὴν μὲ δῦσ | πότμὸν θέσον.
-

1. Extra metrum.²
 2. Bacchic tetrameter.
 3. Antispastic trimeter.
 4. Antispastic dimeter.
 5. Antispastic trimeter.
 6. Antispastic trimeter.
-

Vss. 120-127.

ANAPÄESTIC MEASURE.

1. τὸν Δῖος | ἔχθρον, || τὸν πᾶσ | Ἡ θεοῖς ||
 2. δῖ' ἄπεχθ | εἰᾶς || ἔλθονθ' | ὅποσοι ||
 3. τὴν Δῖος | αὐλῆν || εἰσοῖχν | εὐρῖν ||
-

1. We have included under this general head not only anapäestics, but parts of the play, also, not uttered by the chorus, but where the measure employed is of a choral nature; as in the piece first given.

2. Exclamations, not included in any measure.

4. δῖα τῆν | λιāν || φīλōτῆ | τᾶ βρōτῶν ||
 5. φεῦ φεῦ | τī πōτ' αῦ || κīνāθīσμ | ἄ κλūῶ ||
 6. πēλᾶς οī | ὠνῶν || αīθῆρ | δ' ἐλᾶφραīς ||
 7. πtēρuγῶν | ρīπaīs || ὑπōσu | ρīζeī ||
 8. πāν μoī | φōbērōn || τō πrōsērōp | oīv. (Paroemiac)
-

Vss. 128-138 (Leipsic ed. 128-135).

STROPHE β.

1. Μῆδēν φōbē | θῆς φīλiā
 2. γāρ ηδē τāξ | īs πtērūgῶn
 3. θōaīs āmīll | aīs πrōsēbā
 4. τōnδē πāyōn, | πāτrōās
 5. μōyīs πārēīp | oīsā φrēnās
 6. κraīpnuōfōr | oī dē μ' ē | πēmψān | aūraī
 7. κtūpōn γār ā | χō χālūbōs
 8. δīqēn āntr | ὠn μuχōn, ēk δ'
 9. ēplātēs mōn |
 10. τān θēmērōp | īn aīdō· sū-
 11. θēn δ' āpē | δīlōs ṥ̄x | ḡ ptēr | ḡt̄w.
-

1. Glyconic polyschematicistic.
2. The same measure.
3. The same measure.
4. Choriambic dimeter catalectic.
5. Glyconic polyschematicistic.
6. Logaœdic.
7. Glyconic polyschematicistic.
8. The same measure.
9. Antispastic monometer.
10. Choriambic dimeter acatalectic.
11. Logaœdic.

Vss. 139–146 (Leipsic ed. 136–143).

ANAPHESTIC MEASURE.

1. Αī αī | αī αī ||
 2. τῆς πόλυ | τέκνου || Τῆθυός | ἐκγόνα ||
 3. τοῦ πέρι | πᾶσαν δ' || εἰλίσσ | ὅμενον ||
 4. χθόν' ἄκοιμ | ἡτῷ || ρέυμάτῃ | παιδεῖς ||
 5. πάτρος ω | κεάνουν || δέρχθητ' | ἔσιδεσθ' ||
 6. οἴω | δέσμω || πρόσπορπ | ἀτός ||
 7. τῆσδε φᾶρ | ἀγγός || σκόπελοις | ἐν ἄκροις ||
 8. φρούρων | ἀζή || λόν δχῆσ | ω. (Paræmiac.)
-

Vss. 147–157 (Leipsic ed. 144–151).

ANTISTROPHE β',

corresponding line for line with ΣΤΡΟΦΗ β'

1. Δεῦσσω Πρόμη | θεῦ φόβερā δ'
 2. ἔμοισιν ὅσσ | οῖς ὅμιχλη
 3. πρόσηξε πλῆρ | ης δάκρυῶν
 4. σὸν δέμασ εῖσ | ἵδονσῆ
 5. πέτραις πρόσαν | αἰνόμενῶν
 6. ταῖσδ' ἄδα | μάντοδε | τοῖσι | λῦμαῖς
 7. νέοī γᾶρ οī | ἀκόνδυμοī
 8. κράτονσ' Ολύμπ | οὐ νεόχμοις
 9. δε δῆ νόμοις |
 10. Ζεῦς ἄθετῶς | κράτυνεī τᾰ
 11. πρīν δε πέλ. | ὥρια | νῦν ἄ | ίστοī.
-

Vss. 158–164 (Leipsic ed. 152–158).

ANAPHESTIC MEASURE.

1. Εī γᾶρ | μ' ὑπό γῆν, || νέρθεν τ' | αῖδον ||
2. τοῦ νέκρο | δέγμονός || εīς ἄπερ | ἀντόν ||
3. Τάρταρον | ἡκέν, || δέσμοις | ἄλυτοις ||
4. ἄγριῶς | πέλασδας, || ώς μῆ | τε θέος, ||

5. μῆτε τὶς | ἀλλός || τοῖσδ' ἔπε | γῆθει· ||
 6. νῦν δ' αὐθ | ἔριον || κινῦγμ' | ὁ τάλας ||
 7. ἔχθροῖς | ἐπίχαρτ || ἢ πέπονθ | ἄ. (Paroemiac.)
-

Vss. 165-173 (Leipsic ed. 159-166).

STROPHE γ'.

1. Τὶς ὠδε τλῆσ | ἵκαρδῖος
 2. θεῶν ὅτω | τᾶδ' ἐπίχαρη ;
 3. τὶς οὐ ξύνασχ | ἄλα κάκοις
 4. τεοῖσι, διχᾶ | γε Διός ; ὁ δ' ἐπὶ | κότως ἀεῖ
 5. θεμένος | ἀγνάμπτ || ὃν νό | δν,
 6. δάμναται | οὐρανί | ἄν
 7. γένναν· | οὐδε | λῆξ-
 8. εἰ πρὶν ἄν | ἡ κόρεσ | ἡ κέαρ, | ἡ πᾶλα | μᾶ τιν
 9. τὰν δύσα | λωτὸν ἔλ | ἡ τὶς | ἀρχᾶν.
-

1. Antispastic dimeter.
 2. The same measure.
 3. The same measure.
 4. Antispastic trimeter.
 5. Trochaic dimeter catalectic.
 6. Dactylic dimeter hypercatalectic.
 7. Trochaic monometer hypercatalectic.
 8. Dactylic pentameter.
 9. Logædic.
-

Vss. 174-184 (Leipsic ed. 167-177).

ANAPÆSTIC MEASURE.

1. Ἡ μῆν | ἔτ' ἔμοῦ, || καὶπέρ | κράτεραις ||
 2. ἐν γυῖ | ὅπεδαις || αἰκίς | ὅμενοῦ ||
 3. χρεῖαν | ἔξει || μᾶκαρῶν | πρῦτανις ||
 4. δεῖξαι | τὸ νεῦν || βοῦλεῦμ' | ὑφ' ὅτου ||
 5. σκῆπτρον | τίμας || τ' ἄποσυλ | ἄται ||

6. καὶ μ' οὐ | τὶ μελῖ || γλῶσσοῖς | πειθοῦς ||
 7. ἐπαοῖ | δαισῖν || θέλξεῖ | στέρεᾶς τ' || —
 8. οὖπότ' ἄπ | εἰλāς || πτῆξας | τόδ' ἔγω ||
 9. κατάμην | υσῶ || πρὶν ἀν ἔξ | ἄγριῶν ||
 10. δέσμῶν | χάλασῆ || ποῖνας | τε τίνεῖν ||
 11. τῆσδ' αἰκ | ίᾶς || ἔθελησ | η. (Paræmiac.)
-

Vss. 185–193 (Leipsic ed. 178–185).

ANTISTROPHE γ',
corresponding line for line with STROPHE γ'.

1. Σὺ μὲν θρᾶσυς | τε καὶ πύκραῖς
 2. δύαισιν οὖδ | ἐν ἐπίχαλας,
 3. ἄγαν δ' ἐλεῦθ | ἐρῶστομεῖς·
 4. ἔμας δε φρενᾶς | ἡρεθίσε διὰ | τόρος φόβος·
 5. δὲδιὰ δ' ἀμφὶ | σαῖς τύχαις,
 6. πᾶ πότε | τῶνδε πὸν | ὧν
 7. χρῆ σε | τέρμα | κέλ-
 8. σᾶντ' ἐσιδ | εἰν· ἄκιχ | ἡτα γῷρ | ἡθεᾶ, | καὶ κέρ
 9. ἄπαρα | μῦθον ἔχ | εἰ κρὸν | οὐ παῖς.
-

Vss. 194–200 (Leipsic ed. 186–193).

ANAPHESTIC MEASURE.

1. Οἰδ', δτὲ | τράχυς || καὶ πᾶρ' ε | αὐτῷ ||
2. τὸ δικαῖ | σον ἔχων || Ζεῦς· ἀλλ' | ἐμπᾶς ||
3. μᾶλάκο | γνῶμῶν ||
4. ἐσταῖ | πόθ', δτᾶν || ταῦτη | ῥαῖσθη· ||
5. τὴν δ' ἄτερ | ἀμνὸν || στόρεσᾶς | ὄργην, ||
6. εἰς φρθ | μὸν ἔμοι || καὶ φίλοτ. | ἡτα ||
7. σπεῦδῶν | σπεῦδοντ || ἵ πόθ' ηξ | εἰ. (Paræmiac.)

Vss. 285–305 (Leipsic ed. 277–297).

ANAPHESTIC MEASURE.

1. Οὐκ ἀ | κοῦσαις || ἔπειθῶ | ὑξᾶς ||
 2. τοῦτο, Πρόμ | ἡθεῦ. ||
 3. καὶ νῦν | ἔλαφρῷ || πόδι κραῖπν | ὁσῦτὸν ||
 4. θάκον | πρόλιποῦσ', || αἴθερᾳ | θ' ἄγνον. ||
 5. πόρον οἱ | ὠνῶν, || ὀκριό | ἐσσῆ ||
 6. χθονὶ τῇδ | ἐ πέλω. || τοὺς σοῦς | δὲ πόνους ||
 7. χρῆζω | διάπαντ || δς ἄκουσ | αī. (Paræmiac.)
 8. ἡκῶ | δόλιχῆς || τέρμᾳ κέλ | εῦθοῦ ||
 9. διάμειψ | ἄμενος || πρὸς σε, Πρόμ | ἡθεῦ, ||
 10. τὸν πτέρυγ | ὠκῆ || τὸνδ' οἱ | ὠνὸν ||
 11. γνῶμῃ | στόμιῶν || ἄτερ εῦ | θῦνῶν. ||
 12. ταῖς σαῖς | δὲ τύχαις, || ἵσθι, σὺν | ἀλγῶ. ||
 13. τό, τέ γάρ. | με, δόκω, || ξύγγενές | οὖτῶς ||
 14. ἐσάναγκ | ἀζεῖ, || χῶρις | τέ γενοῦς ||
 15. οὐκ ἔστ | ἵν ὅτῳ || μεῖζονά | μοῖραν ||
 16. νεῖμαίμ', | ἡ σοῖ. ||
 17. γνῶσεῖ | δὲ τὰδ' ὠσ || ἔτυμ', οὐδ | ἐ μάτην ||
 18. χάριτο | γλῶσσεῖν || ἐνὶ μοῖ | φέρε γάρ ||
 19. σῆμαῖν', | δ, τὶ χρῆ || σοῖ ξύμ | πρᾶσσεῖν. ||
 20. οὐ γάρ | πότ' ἔρεῖς, || ὠς Ω | κεάνον ||
 21. φίλος ἔστ | ἵ βέβαι || ὅτερος | σοῖ. (Paræmiac.)
-

Vss. 405–413 (Leipsic ed. 397–405).

STROPHE Δ.

1. Στένω σε τᾶς | οὐλόμενᾶς
2. τύχας, Πρόμῃ | θεῦ, δάκρυσι.
3. στάκτον δ' ἀπ' ὄσσα | ὧν φάσινῶν
4. φέδος, πάρει | ἀν νότιοῖς
5. ἔτεγξε πᾶγ | αῖς ἄμεγαρ-
6. τὰ γάρ τὰδε | Ζεῦς ἴδιοῖς
7. νόμοῖς κράτυν | ὧν, ὑπέρη-

8. φᾶνδν θέοῖς | τοῖσι πάρος
 9. δεῖκνυσιν αἰχμāν. |
-

1. Glyconic polyschematicistic.
 2. The same measure.
 3. The same measure.
 4. The same measure.
 5. The same measure.
 6. The same measure.
 7. The same measure.
 8. The same measure.
 9. Dochmiac monometer.
-

Vss. 414–422 (Leipsic ed. 406–414).

ANTISTRÖPHE δ',
 corresponding line for line with STROPHE δ'.

1. Πρόπασά δ' ἦ | δῆ στόνδεν
 2. λέλακε χῶρ | ἄ, μεγάλο-
 3. σχῆμονά τ' ἀρχ | αἴσπρεπή¹
 4. στένονσι τāν | σāν ξύνδμαι-
 5. μόνων τέ τīμ | ἄν, ὅποσοὶ τ'
 6. ἐποίκον ἄγν | ἄς Ασίας
 7. ἐδός νέμοντ | αī, μεγάλο-
 8. στόνοισι σοῖς | πῆμάσι σύγ-
 9. κάμνονσι θνῆτοι. |
-

Vss. 423–427 (Leipsic ed. 415–419).

STROPHE έ.

1. Κόλχιδ | ὃς τέ || γάς ἔν | οἴκοι ||
 2. πάρθεν | οī μάχ || ἄς ἄ | τρέστοι ||
 3. καὶ Σκύθ | ἥς ὅμ || ἰλός | οī γάς ||
 4. ἐσχάτον τόπ | ὅν ἀμφὶ Μαι-
 5. ὠτῖν ἔχοντο | ἵ λίμναν.
-

1. Choriambic diameter.

M

1. Trochaic dimeter acatalectic.
 2. The same measure.
 3. The same measure.
 4. Antispastic dimeter.
 5. Choriambic dimeter catalectic.
-

Vss. 428–432 (Leipsic ed. 420–424).

ANTISTROPHE ἐ,
corresponding line for line with STROPHE ἐ.

1. Ἀραδῖ | ἀς τ' ἄρ | εἰὸν | ἀνθός, ||
 2. ὑψὶ | κρῆμνον || θ' οἱ πόλ | ἴσμα ||
 3. Καῦκασ | οὐ πέλ | ἀς νέμ | σηται, ||
 4. δᾶιός στράτ | ὅς, ὁξυπρῶρ
 5. οἰσι βρέμων | ἐν αἰχμαῖς.
-

Vss. 433–444 (Leipsic ed. 425–435).

ANTISPASTIC SYSTEM.

1. Μόνον δῆ πρὸσθ | ἐν ἀλλὸν ἐν | πόνοῖσιν δάμ-
 2. ἐντ' ἄκαμ | ἀντόδε | τοῖς
 3. Τίτανα λῦμαῖς | εἰσιδόμāν θέων,
 4. Ἀτλāνθ', ὅς αī | ἐν ὑπέροφōν
 5. σθένος κράταιōν |
 6. οὐρāνī | ὅν τε πόλ | ὅν
 7. νῶτοῖσιν ὑπό | βāστāζεῖ.
 8. βόρ | δε πόντ | ἵδης κλύδων | ξύμ-
 9. πīπτῶν, στένεī | βύθος, κέλαιν | ὅς δ'
 10. ἄιδος ὑπό | βρέμεī μυχός | γᾶς,
 11. πāγαī θ' ἄγνόρρ | ὑτῶν πόταμῶν | στέν-
 12. οῦσιν | ἄλγος || οἴκτρον. |
-

1. Antispastic trimeter.
2. Dactylic dimeter hypereatalectic.
3. Dochmiac dimeter.
4. Antispastic dimeter.

5. Dochmiac monometer.
 6. Dactylic dimeter hypercatalectic.
 7. Antispastic dimeter catalectic.
 8. Antispastic dimeter hypercatalectic.
 9. The same measure.
 10. The same measure.
 11. The same measure.
 12. Trochaic dimeter brachycatalectic.
-

Vss. 535–546 (Leipsic ed. 527–535).

STROPHE 5'.

1. Μῆδαμ' ὅ | πᾶντα νέμ | ὣν
 2. θεῖτ' ἔμ | φ γνῶ- ||
 3. μᾶ κράτος | ἀντίπα | λὸν Ζεῦς,
 4. μῆδ' ἔ | λιννῦ- ||
 5. σαιμὶ θὲ | οὓς ὅσι | αἰς θοῖν-
 6. αἰς πότι | νισσόμε | νᾶ
 7. βοῦφον | οῖς, πᾶρ' ||
 8. Ωκεᾶν | οἴδ πάτρ | ὅς
 9. ἀσβεστὸν πόρον,
 10. μῆδ' ἄλιτ | οἵμῃ λόγ | οῖς·
 11. ἄλλᾳ | μοῖ τοδ' || ἐμμεν | οῖ, καὶ ||
 12. μῆπότ' | ἑκτάκ || εἶη.
-

1. Dactylic dimeter hypercatalectic.
2. Trochaic monometer.
3. Dactylic trimeter.
4. Trochaic monometer.
5. Dactylic trimeter.
6. Dactylic dimeter hypercatalectic.
7. Trochaic monometer.
8. Dactylic dimeter hypercatalectic.
9. Dochmiac monometer.
10. Dactylic dimeter hypercatalectic.

11. Trochaic dimeter.
 12. Trochaic dimeter brachycatalectic.
-

Vss. 547-558 (Leipsic ed. 536-548.)

ANTISTROPHE ζ' ,
corresponding line for line with STROPHE ζ' .

1. Ήδυ τī | θᾶρσᾶλε | αīς
 2. τōν μᾶκρ | δν τεīν- ||
 3. εīν βīδν | ἐλπīσī, | φāναīς
 4. θūμōν | ἀλδaiν- ||
 5. οūσᾶγ ἔν | εūφρōσῦν | αīς· φrīσσ-
 6. ω δē σē | δēρκōμēν | ḡ
 7. μūρī | οīς μōχθ- ||
 8. οīς δīā | κναīōμēν | δn.
 9. * * * * * *
 10. Ζῆνā γăρ | οū τρōμē | ωn,
 11. ἔν iδī | ἀ γνῶμ || ḡ σēb | εī θnāt- ||
 12. οūς ἄy | ἀn, Πρōμ || ḡθēn. |
-

Vss. 559-567 (Leipsic ed. 546-553).

STROPHE ζ .

1. Φēρ' ὅπως | ἄχāρīς || χāρīς ω | φīλōς εīπ- ||
2. ἔ πoū | τīς ἀλκ || ἀ
3. τīς ἔφā | μēρīωn ||
4. ἄρῆξ | iς οūδ' || ἔδēρχθ | ḡs
5. ὅλīγō | δrānīῆn ||
6. ἄκī | κῦν iσ || δnεīρ | δn ἄ || τō φōτ | ωn
7. ἄλāōn | * * * || γēnōς ēm | πēπōδīsm- ||²
8. ἔνδn οū | πōτē τān || Δtōs ἄρμ | δnīān ||
9. θnātōn | πārēξ || iā | σī βoūl | αī.

1. A line is wanting here to answer to the corresponding one in the strophe.

2. A trisyllabic word is wanting in this line. Blomfield suggests μeρόπωn; Burney ἄλaās, changing at the same time the preceding ἄλaān into ἄλaān.

1. Anapæstic dimeter.
 2. Iambic monometer hypercatalectic.
 3. Anapæstic monometer.
 4. Iambic dimeter catalectic.
 5. Anapæstic monometer.
 6. Iambic trimeter catalectic.
 7. Anapæstic dimeter.
 8. The same measure.
 9. Iambic dimeter hypercatalectic.
-

Vss. 568–576 (Leipsic ed. 554–561).

ANTISTROPHE ζ,

corresponding line for line with **STROPHE ζ.**

1. Εμᾶθōν | τāδē, σāς || πρōσīδōūς' | ὄλōās ||
 2. τῦχās, | Πρōμῆ || θεῦ·
 3. τō δīāμφ | īdīōn ||
 4. δē μoī | μeλōs || πrōsēpt | ā
 5. τōδ', ēκeīn | ὅ θ' ὅ, τ' āμ- ||
 6. φī λoūtr | ā κaī || λeχōs | σōn ū || μeνaī | oūn
 7. īōtā | τī γāmān, || ὅτē τān | ὅμōπā- ||
 8. τrīōn ēdn | oīs ā || γāgēs Ἡ | σiōnān ||
 9. πiθōn | dāmāpt || ā κoīn | ὅλēktr || ū.
-

Vss. 577–581 (Leipsic ed. 562–566)

ANAPÆSTIC MEASURE.

1. Tīs γῆ, | τī γeνōs, || τīnā φō | λeūsseīn ||
2. τōnδē χāl | īnoīs || ēn pētrīn | oīsīn ||
3. χeīmāz | ὅμeνōn ; || τīnōs ā | πlākīās ||
4. πoīn aīs | ὅλēkeī ; || σēmēn | ū, ὅpē ||
5. γῆs ḡ | μōgērā || pēplānē | maī. (Parœmiac.)

Vss. 582-607 (Leipsic ed. 567-588).

ANTISPASTIC SYSTEM.

1. Ἀ ἀ, ἔα ἔα·
 2. χρεῖται τοῖς αὐτοῖς | τάλαιναν οἰστρός,
 3. εἰδῶλον Ἀργυροῦ γηγένους, | ἄλευθρος δᾶ, | φόβοῦμαῖ
 4. τὸν μῆρῶπι | δὲν εἰσόρως | ἀβούταν.
 5. δέ πορεύεται | δόλιον σῆμα' ἔχων,
 6. δὲν οὐδὲ κατ | θάνοντα γαῖ | ἀκενθεῖ.
 7. ἄλλα μὲν τὰν | τάλαιναν
 8. ἐξ ἐνέρων πέρων | κύνηγετεῖ,
 9. πλάνα τῇ μῆστ | ἵνανταν πάρα | λιάν ψῆμιον,
 10. ὑπό δέ κηρόπλαστος | δές στόβει δόναξ
 11. ἀχετᾶς |
 12. ὑπνόδοταν νόμον. |
 13. ἕω ἕω, | ποτε ποτε, πῶ πῶ,
 14. πῶ πῶ πή μ' ἄγ | οὐσῖν τῆλε | πλάγκτοι πλάνοι.
 15. τε πότε μ', ω | Κρονίε πάτε,
 16. τε πότε ταῖσδε' ἐν | ἐζεῦξας εὑρῶν
 17. ἅμαρτούσαν | ἐν πήμοναῖσιν
 18. ξ ξ.
 19. οἰστρῆλατῷ δέ | δεῖμάτῃ δεῖλαῖαν
 20. πάρακόπον ώδε; | τείρεται πύρι φλέξον,
 21. η χθονί καλυψόν, | η πόντιοισιν
 22. δάκεσι δός βόρ | ἀν, μῆδε μοι
 23. φθόνησῆς εῦγ | μάτων ἄναξ.
 24. ἄδην μὲν πόλυ | πλάγκτοι πλάναι
 25. γεγυμνάκα | σιν, οὐδ' ἔχω
 26. μάθειν σπῆ πῆ | μόνας ἄλυξω.
-

1. Extra metrum.
2. Dochmiac dimeter.
3. Antispastic tetrameter catalectic.
4. Antispastic trimeter catalectic.

5. Dochmiac dimeter.
 6. Antispastic trimeter catalectic.
 7. Choriambic dimeter catalectic.
 8. Dochmiac and antispastic.
 9. Antispastic trimeter.
 10. Dochmiac dimeter.
 11. Cretic monometer.
 12. Antispastic monometer.
 13. Antispastic dimeter.
 14. Antispastic trimeter.
 15. Cretic dimeter.
 16. Antispastic and dochmiac
 17. The same measure.
 18. Extra metrum.
 19. Dochmiac dimeter.
 20. The same measure.
 21. The same measure.
 22. Antispastic dimeter.
 23. The same measure.
 24. The same measure.
 25. The same measure.
 26. Dochmiac dimeter.
-

Vss. 613–629 (Leipsic ed. 594–609).

ANTISPASTIC SYSTEM.

1. Πόθεν ἔμοῦ σὺ πᾶ | τρὸς ὄνδμ ἀπύεις
2. εἰπέ μοι |
3. τῷ μόγερῷ, τὶς ὡν, | τὶς ἄρᾳ μ', ὡ τάλας,
4. τὰν τάλαι | πώρον ὥδ'
5. ἔτυμα πρόσθορεῖς |
6. θέσσαστὸν | δὲ νόσον ὄνδμάσας
7. ἀ μάραιν | εἴ με χρῆ | οὐσα κέν-
8. τροῖς φοῖτάλεοῖσιν. |
9. ξ ξ.

10. σκῆρτῆμάτων δέ | υῆστεῖσιν αἰκίαῖς
 11. λᾶβροσσυτός ἡλ | θῶν ἐπίκοτοι | σῖν μῆδεσιν | δάμεῖσα
 12. δῦσδαιμόνων | δέ τινες, οἱ, ἐ ε, οἱ'
 13. ἔγω μόγον | σῖν ἀλλὰ μοὶ
 14. τόρως τέκμηρον, | ὃ τὶ μ' ἐπάμμενεῖ
 15. πᾶθεῖν τὶ μῆ χρῆ | τὶ φᾶρμάκον
 16. νόσον, δεῖξον, εἰ | πέρ οἰσθά θροεῖ,
 17. φρᾶζε τῷ | δῦσπλανῷ | πᾶρθενῷ.
-

1. Dochmiac dimeter.
 2. Cretic monometer.
 3. Dochmiac dimeter.
 4. Cretic dimeter.
 5. Dochmiac monometer.
 6. Antispastic and dochmiac.
 7. Cretic trimeter.
 8. Dochmiac monometer.
 9. Extra metrum.
 10. Dochmiac dimeter.
 11. Antispastic tetrameter catalectic.
 12. Antispastic and dochmiac.
 13. Antispastic dimeter.
 14. Dochmiac dimeter.
 15. Dochmiac and antispastic.
 16. The same measure.
 17. Cretic trimeter.
-

Vss. 706-718 (Leipsic ed. 688-694).

ANTISPASTIC SYSTEM.

1. Ἐα ἔα.
2. ἄπεχε φεῦ |
3. οὐπότ' οὐπότ' | ηῦ-
4. χοῦν ξένοῦς μὸλ | εἰ-
5. σθαλ λόγους |

6. ἔς ἄκο | ἀν ἔμ | ἀν
 7. οὐδ' ὁδὲ δῦσ | θεᾶτα, καὶ | δύσσοιστα
 8. πῆμάτα, λῆμάτα |
 9. δεῖμάτ' ἀμφ- |
 10. ηκεῖ κέντρῳ ψῦ | χεῖν ψῦχαν ἔμāν·
 11. ἥω ἥω, |
 12. μοῖρᾳ, | μοῖρᾳ, πέφρικ' | εἰς-
 13. ἴδοῦσα πρᾶξ | ἦν Ἰοῦς.
-

1. Extra metrum.
 2. Cretic measure.
 3. Trochaic monometer hypercatalectic.
 4. The same measure.
 5. Cretic monometer.
 6. Trochaic monometer hypercatalectic.
 7. Antispastic trimeter catalectic.
 8. Antispastic monometer.
 9. Cretic monometer.
 10. Dochmiac dimeter.
 11. Antispastic monometer.
 12. Pherecratic, commencing with trochée.
 13. Antispastic dimeter catalectic.
-

Vss. 898–908 (Leipsic ed. 876–885).

ANAPÄESTIC MEASURE.

1. Ἐλέλεν, | ἐλέλεν, ||
2. ὑπό μ' αὐ | σφάκελος || καὶ φρενὸ | πλῆγεῖς ||
3. μάνιαι | θάλπουσ', || οἰστροῦ | δ' ἀρδῆς ||
4. χρεῖ | μ' ἀπύρος. ||
5. κράδηα | δε φόβῳ || φρενᾷ λάκτ | ίζει. ||
6. τρόχοδην | εῖται || δ' ὅμμαθ' ἐ | λιγδῆν, ||
7. ἔξω | δε δρόμον || φέρομαι, | λῦσσης ||
8. πνεῦματι | μᾶργῳ, || γλῶσσης | ἄκρατης ||.

9. θόλεροι | δέ λόγοι || παιῶντος | εἰκῆ ||
 10. στῦγης | πρὸς κύ || μᾶστν ἄτ | ἡς. (Parœmiac.)
-

Vss. 909-918 (Leipsic ed. 886-892).

STROPHE ἡ.

1. Ή σόφος, | ἦ σόφος | ἦν, ὅς
 2. πρῶτος | ἐν γνῶμ- ||
 3. φ τόδ' ἔ | βαστάσε | καὶ γλῶσσ-
 4. φ διέ | μῆθολόγυ | ἡσεν,
 5. ως τό | κῆδεῦσ- ||
 6. αὶ καθ' ἔ | αὐτὸν ἄρ | ἴστεῦ-
 7. εῖ μάκρ | φ· καὶ || μῆτε | τῶν πλοῦτ- ||
 8. τῷ διὰ | θρῦπτόμεν, | ών,
 9. μῆτε | τῶν γέν- ||
 10. νῷ μεγά | λῦνόμεν | ών
 11. ὄντα | χέρνῃ || τὰν ἔ | ράστεῦ || σαι.
-

1. Dactylic trimeter.
2. Trochaic monometer.
3. Dactylic trimeter.
4. The same measure.
5. Trochaic monometer.
6. Dactylic trimeter.
7. Trochaic dimeter.
8. Daetylic dimeter hypercatalectic.
9. Trochaic monometer.
10. Dactylic dimeter hypercatalectic.
11. Trochaic dimeter hypercatalectic.

Vss. 919–929 (Leipsic ed. 893–899).

ANTISTROPHE ḥ,

corresponding line for line with STROPHE ḥ.

1. Μῆπότε | μῆπότε | μ' ὡ μοῖ-
 2. ραι * | * * ||¹
 3. * λέχε | ὅν Διός | εῦνα-
 4. τεῖράν ἴδ | οἰσθε πέλ | οὐσάν
 5. μῆδε | πλᾶθεῖ- ||
 6. ἦν γάμε | τῷ τίνῃ | τῶν ἔξ
 7. οὐράν | οὐ· τάρβ || ὡ γάρ | ἀστέρ- ||
 8. γάνδρά | πάρθενῃ | ἄν
 9. εῖσօρ | ως' ἴσ- ||
 10. οὓς μέγα | δᾶπτόμε | νᾶν.
 11. δῦσπλα | νοῖς Ἡρ || ἄς ἄλ | ἀτεῖ || ἄς.
-

Vss. 930–938 (Leipsic ed. 900–905).

EPODE.

1. Ἐμοῖ δ' ὅτι μὲν | ὅμαλὸς ὃ γάμος
 2. ἄφοδος, οὐ |
 3. δεδιά· | μῆδε || κρεῖσσον- |
 4. ὅν θε | ὅν ἔρ || ως
 5. ἄφυκτον δμμ] ἃ πρᾶσδερκοῖτό μ'.
 6. ἄπολέμος ὄδε | γ' ὃ πάλέμος, ἄπορά
 7. πόριμος οὖδ' ἔχω | τίς ἀν γενοῖμαν-
 8. τᾶν Διός γάρ | οὐχ' ὅρω
 9. μῆτιν ὅπα | φύγοιμ' ἀν.
-

1. Antispastic dimeter.

2. Cretic monometer.

3. Trochaic dimeter brachycatalectic.

1. Four syllables wanting: ~ — — | —

2. A syllable wanting.

4. Trochaic monometer hypercatalectic.
 5. Antispastic and dochmiac.
 6. The same measures.
 7. Dochmiac dimeter.
 8. Trochaic dimeter catalectic.
 9. Choriambic dimeter catalectic.
-

Vss. 1075–1128 (Leipsic ed. 1039–1092).

ANAPÆSTIC MEASURE.

1. Εἰδότε | τοῖ μοῖ || τāσδ' ἄγγ | ελιᾶς ||
2. ὅδ' ἔθω | ὑξῆν, || πāσχεῖν | δέ κάκως ||
3. ἔχθρον ὅπ' | ἔχθρῶν, || οὐδὲν ἄ | εἰκές. ||
4. πρὸς ταῦτ', | ἐπ' ἔμοῖ || φίπτεσθ | ὡ μὲν ||
5. πύρδς ἀμφ | ἡκῆς || βόστρυχός, | αἴθηρ δ' ||
6. ἔρεθίζ | ἐσθῶ || βρῶντη, | σφάκελῷ τ' ||
7. ἄγριῶν | ἄνεμῶν || χθόνα δ' ἐκ | πύθμενῶν ||
8. αὐταῖς | βίζαις || πνεῦμα κράδ | αἶνοι, ||
9. κῦμα δέ | πόντοῦ || τράχει | ρόθιῷ ||
10. ξύγχωσ | εἰέν· || τῶν τ' οὐ | ράνιῶν ||
11. ἀστρῶν | διόδοις, || ἐς τέ κέλ | αἰνόν ||
12. Τάρταρον | ἄρδην || ρίψει | ἐ δέμας ||
13. τοῦμδν, ἄ | νάγκης || στέρραις | δίναις ||
14. πᾶντῶς | ἔμε γ' οὐ || θάνατῶσ | εἰ. (Paræmiac.)
15. Τοῖαδε | μέντοι || τῶν φρένο | πλῆκτῶν ||
16. βούλευμ | ἄτ' ἐπῆ || τ' ἐστὶν ἄκ | οὐσαῖ. ||
17. τὶ γᾶρ ἔλλ | εἰπεῖ || μῆ πάρα | παῖεῖν ; ||
18. εἰ μῆδ' | ἄτυχῶν || τὶ χάλα | μᾶνιῶν ; ||
19. ἄλλ' οὖν | ὑμεῖς || γ' αἱ πῆμ | δσύναις ||
20. ξύγκαμν | οὖσαῖ || ταῖς τοῦδ | ε, τόπων ||
21. μέτα ποῖ | χῶρεῖτ' || ἐκ τῶνδ | ἐ θῶς. ||
22. μῆ φρένας | ὑμῶν || ἥλιθι | ὠσῃ ||
23. βρῶντης | μῦκημ' || ἄτεράμν | δν. (Paræmiac.)
24. Ἀλλό τὶ | φῶνεῖ || καὶ πάρα | μῦθοῦ μ' ||
25. δ τὶ καὶ | πεῖσεῖς || οὐ γᾶρ | δῆ ποὺ ||

26. τοῦτο γέ | τλῆτῶν || πᾶρεσν | ρᾶς ἐπός ||
 27. πῶς μὲ κέλ | εὐεῖς || κακότητ' | ἀσκεῖν ||
 28. μέτα τοῦδ' | ὅ τι χρῆ || πᾶσχεῖν | ἔθελω ||
 29. τοὺς γāρ | πρὸδότας || μīσεῖν | ἔμαθδν ||
 30. κοῦκ ἔστ | ī νόσος; ||
 31. τῆσδ' ἦν | τῖν' ἄπειπτ || ὕσα μᾶλλ | δν. (Paræmiac.) ||
 32. Αλλ' οὖν | μēμνησθ', || ἀγῶ | πρὸλεγῶ. ||
 33. μῆδε πρὸς | ἀτῆς || θῆρα | θείσαι ||
 34. μēμψησθ' | ἐ τύχην, || μῆδε πότ' | εἰπῆθ' ||
 35. ὡς Ζεῦς | ὑμᾶς || εῖς ἄπρο | δπτδν ||
 36. πῆμ' εῖσ | ἔβαλεν. || μῆ δῆτ', | αὐταῖ δ' ||
 37. ὑμᾶς | αὐτᾶς. || εῖδνι | αī γāρ, ||
 38. κοῦκ ἔξ | αἴφνης, || οὐδε λάθρ | αīώς, ||
 39. εῖς ἄπερ | ἀντδν || δικτύδν | ἀτῆς ||
 40. ἐμπλέχθ | ησέσθ' || ὑπ' ἄνοι | ἀς. (Paræmiac.) ||
 41. Καὶ μῆν | ἔργῳ || κοῦκ ἐπī | μῆθῷ ||
 42. χθῶν σέσαλ | εῦται. ||
 43. βρύχιā | δ' ἥχῶ || πᾶραμῦ | καταī ||
 44. βρόντης, | ἔλικες || δ' ἐκλάμπ | οὐσī ||
 45. στέροπης, | ζάπυροι, || στρόμβοι | δέ κόνīn ||
 46. εīλīσσ | οῖσī. || σκίρτᾳ | δ' ἀνέμῶν |
 47. πνεῦματά | πᾶντῶν, || εῖς ἀλλ | ἥλā ||
 48. στᾶσīν ἀν | τίπνοιν || ἀπόδεικ | νῦμενā. ||
 49. ξῦντετά | ράκταλ || δ' αἴθηρ | πόντῳ. ||
 50. τοῖαδ' | ἐπ' ἔμοι || ρῆπή | Διόδθεν ||
 51. τεῦχοῦσ | ἄ φόβον || στεῖχεī | φᾶνερῶς ||
 52. ὡ μῆ | τρός ἔμης || σέβᾶς, ὡ | πᾶντῶν ||
 53. αἴθηρ | κοῖνδν || φᾶς εīλ | ίσσων, ||
 54. ἐσόρᾶς | μ' ὡς ἐκ || δίκα πᾶσχ | ὡ. (Paræmiac.) ||

CHORAL SCANNING

OF THE

A J A X F L A G E L L I F E R.

Vss. 134-171.

ANAPHESTIC MEASURE.

1. Τέλαμων | ἵε παῖ, || τῆς ἀμφ | ἥρυτοῦ ||
2. Σᾶλαμῖν | ὅς ἔχῶν || βάθρον ἄγχ | ἕλοῦ, ||
3. σὲ μὲν εῦ | πρᾶσσοντ' || ἐπίχαιρ | ω. (Paræmiac.)
4. Σὲ δ' ὅταν | πλῆγη || Διός ἡ | ζάμενῆς ||
5. λόγδος ἐκ | Δᾶναῶν || κάκοθροῦς | ἐπίβη, ||
6. μεγάν ὅκν | ὅν ἔχω, || καὶ πέφοδ | ἡμαῖ, ||
7. πτῆνῆς | ως ὅμμ | ᾧ πέλει | ἄς. (Paræmiac.)
8. Ως καὶ | τῆς νῦν || φθίμενῆς | νῦκτος ||
9. μεγάλοι | θόρυβοι || κάτεχοῦσ' | ἡμᾶς ||
10. ἐπὶ δῦσ | κλεῖā, || σὲ τὸν ἵππ | ὅμανῆ ||
11. λεῖμῶν' | ἐπίβαντ', || ὅλεσαι | Δᾶναῶν ||
12. βότᾳ καὶ | λεῖāν, ||
13. ἡπέρ | δόριληπ || τός ἔτ' ἦν | λοῖπη, ||
14. κτεῖνδοντ' | αἰθῶν || ἵ σιδηρ | ω. (Paræmiac.)
15. Τοῖοῦσδ | ἐ λόγοῦς || ψιθύροῦς | πλάσσων ||
16. εῖς ωτ | ᾧ φέρει || πᾶσιν Οδ | υσσεῦς ||
17. καὶ σφόδρᾳ | πεῖθει || πέρι γάρ | σοῦ νῦν ||
18. εὐπεῖστ | ᾧ λεγεῖ, || καὶ πᾶς | ὅ κλυῶν ||
19. τοῦ λέξ | ἀντός || χαῖρει | μᾶλλον ||
20. τοῖς σοῖς | ἄχεσιν || κάθυθριζ | ων. (Paræmiac.)
21. Τῶν γάρ | μεγάλῶν || ψυχῶν | ἰεῖς ||
22. οὐκ ἀν ἄμ | ἀρτοῖ || κατὰ δ' ἀν | τις ἔμοιν ||

23. τοῖαντ | ἃ λέγων, || οὐκ ἀν | πεῖθοι· ||
 24. πρὸς γāρ | τὸν ἔχονθ' || ὁ φθόνος | ἐρπεῖ· ||
 25. καὶ τοῖ | σμίκροι || μέγαλῶν | χώρις ||
 26. σφᾶλερὸν | πῦργον || ρῦμα πελ | σηται· ||
 27. μέτα γāρ | μέγαλῶν | βαῖος ἃ | ριστ' ἀν, ||
 28. καὶ μέγας | ὄρθοιθ' || ὑπὸ μίκρ | ὅτερῶν· ||
 29. ἀλλ' οὐ | δύνατον || τοὺς ἀνδρ | ψτωχοῖς ||
 30. τοῦτῶν | γνῶμας || πρόδιδάσκ | εῖν. (Paræmiac.)
 31. Υπὸ τοῖ | οὐτῶν || ἀνδρῶν | θόρυβεῖ ||
 32. χ' ἡμεῖς | οὐδὲν || σθενόμεν || πρὸς ταῦτ' ||
 33. ἀπᾶλεξ | ἀσθαλ | σοῦ χῶρ | ἵς ἀνάξ. ||
 34. ἀλλ' ὅτε | γāρ δῆ || τὸ σὸν διψ' | ἀπέδραν, ||
 35. πάταγονο | ίν, ἀτέ || πτῆνῶν | ἄγελαι· ||
 36. μέγαν αī | γῦπιόν δ' || ὑπόδεισ | ἀντεῖς ||
 37. ταχ' ἀν ἔξ | αἴφνης, || εἰ σὺ φᾶν | εἶης ||
 38. σίγη | πτῆξεῖ || ἀν ἀφῶν | οī. (Paræmiac.)
-

Vss. 172–181 (Leipsic ed. 172–182).

STROPHE ἀ.

1. Ἡ ρᾶ σε | Ταῦροπο | λᾶ Διός | Ἀρτέμις,
 2. ω μέγαλ | ἄ φατίς | ω
 3. μᾶτέρ αἰσχῦν | ἄσ εμᾶς
 4. ωρ | μᾶσε πᾶνδᾶ | μοὺς ἐπὶ | βοὺς ἄγε | λαῖᾶς
 5. ἦ | ποὺ τινός νī | κᾶς ἄκαρπω | τὸν χάριν
 6. ἦ ρᾶ κλῦ | τῶν ἔνα | ρῶν
 7. ψευσθ | εῖσα δῶροῖς | εῖτ' ἔλα | φῆβολι | αῖς
 8. ἦ | χάλκοθωρᾶξ | εἰ τιν ἔν | νᾶλι | ὄς
 9. μομφ | ἀν ἔχων ξῦν | οὐ δύρος | ἐννυχῖ | οῖς
 10. μᾶχαναῖς ἔ | τισάτο | λῶβᾶν.
-

1. Dactylic tetrameter.
2. Dactylic trimeter catalectic.
3. Epitritic and cretic monometers

4. Iambelegus hypercatalectic.¹
 5. Epitritic dimeter with anacrusis, and cretic.
 6. Dactylic trimeter catalectic.
 7. Iambelegus.
 8. The same measure.
 9. The same measure.
 10. Epitritic monometer and Adonic.²
-

Vss. 182–191 (Leipsic ed. 183–193).

ANTISTROPHE A.

1. Οὐ πότε | γάρ φρένο | θέν γ' ἐπ' ἄ | ριστέρᾳ,
 2. παῖ Τέλᾳ | μῶνος ἔβ | ἄς
 3. τόσσον, ἐν πόιμν | αῖς πίτνων·
 4. ἦ | κοὶ γάρ ἀν θεῖ | ἄ νόσος | ἀλλ' ἄπερ | ὑκοζ
 5. καὶ | Ζεῦς κάκαν καὶ | Φοῖβος Ἀργεῖ | ὃν φάτιν
 6. εἴ δ' ὑπό | βάλλομε | νοῖ
 7. κλέπτ | οὐσὶ μῆθοις | οἵ μεγά | λοὶ βάσιλ | ἥς
 8. ἦ | τᾶς ἀσῶτον | Σισυφὶ | δᾶν γενε | ἄς,
 9. μὴ, | μὴ μ', ἀνάξ, ἔθ', | ώδ' ἔφαλ | οῖς κλίσι | αῖς
 10. ὅμιμ' ἔχων, κάκ | ἀν φάτιν ἄρη.
-

Vss. 192–198 (Leipsic ed. 194–200).

EPODE.

1. Ἀλλ' ἀνᾶ | ἔξ ἔδραν | ὃν | ὅπου | μάκραι || ὃντε
 2. στῆρις | εἰ πότε | τὰδ' | ἄγων | ἵψ || σχόλῃ
 3. ἀτᾶν | οὐρανιὰν | φλέγων.
 4. ἔχθρ | ὃν δ' ὑβρις ὠδ' | α | τάρβητα
 5. ὄρμαται ἐν | ενάνεμ | οῖς βάσσ | αῖς
-

1. The iambelegus is ranked under concrete numbers, and consists of a second epitritic monometer with an anacrusis, and a dactylic dimeter hypercatalectic. *Herm. Elem. Doctr. Metr.* p. 425, seq., *Glasg. ed.*

2. The last syllable of the epitrite is doubtful, or, in other words, admits a short for a long, but only when it is followed either by other numbers, as dactylic or cretic, or by another member formed of epitrites. Compare the ninth verse of the antistrophe that follows.

6. πᾶντῶν καγχάζοντ | ὡν γλῶσσαις
 7. βάρυαλγῆτ' εμοὶ | δ' ἄχος ἔστακεν.

-
1. Dactylic dimeter hyperc. and Iambic dim. brach.
 2. The same measures.
 3. Glyconic.
 4. Glyconic catalectic, with molossus following.¹
 5. Epitritic monometer and dactylic dim. hyperc.
 6. Dochmiac dimeter catalectic.²
 7. Dochmiac and antispast.
-

Vss. 199–218 (Leipsic ed. 201–220).

ANAPHESTIC MEASURE.

1. Νᾶος ἄρ | ὠγοῖ || τῆς Αī | ἀντός, ||
2. γένεας | χθόνιῶν || ἀπ' Ἐρέχθ | εἰδᾶν, ||
3. ἔχομεν | στὸνάχας || οἱ κῆδ | δμένοι ||
4. τοῦ Τελᾶ | μῶνος || τῆλοθεν | οἴκου. ||
5. νῦν γάρ ὅ | δεῖνδος, || μεγάς, ω | μόκρατης ||
6. Αἰᾶς | θόλερῷ ||
7. κεῖται | χείμων || ἵ νόση || σᾶς. (Paræmiac.)
8. Τί δ' ἐνήλλ | ἀκταῖ || τῆς ἄ | μέριᾶς ||
9. νῦξ ἥδ | ἐ βάρος; ||
10. παῖ τοῦ | Φρυγίον || σὺ Τελεῦ | τāντός, ||
11. λεγ', ἐπεῖ | σε λέχος || δοῦριᾶλ | ὠτὸν ||
12. στέρξας | ἀνέχει || θούριός | Αἰᾶς. ||
13. ὠστ' οὐκ | ἀν αἴδρ || ἵς ὑπεῖπ | οῖς. (Paræmiac.)
14. Πῶς δῆτ | ἄ λεγώ || λόγον ἄρρ | ητὸν; ||
15. θάνατῷ | γάρ ἵσον || πάθος ἐκ | πεῦσει. ||
16. μάνιᾳ | γάρ ἄλονς || ἡμεν ὅ | κλεῖνος ||
17. νῦκτερος | Αἰᾶς || ἀπέλω | θῆθη. ||
18. τοῖαντ' | ἀν ἴδοις || σκῆνης | ἐνδόν ||

1. "Catalectic (Glyconeο) interdum molossus adjicitur." (Herm. Elem. Doctr. Metr. p. 361, ed. Glaesg.)

2. Compare Aesch. Pers. 978, ἦ καὶ τὸν Πέρσων; and 679, πᾶσα γὰ σα (Burn. Tent. p. xxiii., n. xiii.; p. xv., n. xiij.)

19. χεῖροδă | ἵκτā || σφᾶγι' αῖμ | ὅβᾶρῆ. ||
 20. κεῖνοī | χρῆστῆρ || īā τ' ἄνδρ | ὅς. (Paræmiac.)
-

Vss. 219-227 (Leipsic ed. 221-232).

STROPHE β'.

1. Οἰāν | ἔδῆ || λῶσάς | ἄνδρος ||
 2. αῖθօπος | ἀγγελī | ἀν
 3. ἄτλā | τὸν, οὐδ || ἐ φεῦκτ | ἀν,
 4. τῶν μέγαλ | ὡν Δᾶνā | ὡν ὑπό | κλῆζομεν | ἄν,
 5. τᾶν ὁ μέγας | μῆθος ἄεξ | εī.
 6. οἶμοī, | φόβοῦμ || αī τὸ πρόσερπ | ὅν πέριφαντ | ὁς
ἄνηρ
 7. θᾶνειτ | αī, πάραπλῆκτ. | ὦ χέρι σύ | κάτακτᾶς
 8. κέλαιν | οīς ξίφεσ | īν βότā, | καī¹
 9. βότῆρ | ἄς īππ || ὅνω | μοῦς.
-

1. Iambic and trochaic monometers.
 2. Dactylic dimeter hypercatalectic.
 3. Iambic dimeter catalectic.
 4. Dactylic pentameter catalectic.
 5. Choriambic dimeter hypercatalectic.
 6. Iambic monometer and choriambic trimeter cat.²
 7. Choriambic trimeter cat., preceded by an iambus.
 8. Dactylic dimeter hyperc., preceded by an iambus.
 9. Iambic dimeter catalectic.
-

Vss. 228-239 (Leipsic ed. 233-244).

ANAPHESTIC MEASURE.

1. Ω μοī | κεῖθēn, || κεῖθēn ἄρ | ἥμīn ||
 2. δέσμωτ | īν ἀγῶν || ἥλυθε | ποῖμνᾶν
-

1. This and the succeeding line may be united into one logœdic, consisting of a base, two dactyls, and four trochees.

2. Compare the remarks of Hermann on the choriambic catalexis, *Elem. Doctr. Meir.* p. 267, ed. Glasg.

3. ὡν τῆν | μὲν ἔσω || σφᾶς ἔπει | γαιᾶς, ||
 4. τὰ δέ πλεῦρ | ὅκοπῶν || διχ' ἄνερρ | ηγνῦ ||
 5. δυὸς δ' ἀργ | ἵποδᾶς || κριοὺς | ἄνελῶν ||
 6. τοῦ μὲν | κέφαλῆν || καὶ γλῶσσ | ἄν ακρᾶν ||
 7. ρῖπτει | θέρισᾶς || τὸν δ' ὥρθ | σὺν ἄνῳ ||
 8. κιόνι | δῆσᾶς ||
 9. μέγαν ἴππ | ὅδετῆν || ρῦτῆρ | ἄ λάβων ||
 10. παῖει | λιγύρᾳ || μᾶστιγ | ἵ δῖπλῃ ||
 11. κάκα δὲνν | ἄζων || ρῆμᾳθ' ἄ | δαιμῶν ||
 12. κοῦδεῖς | ἄνδρῶν || ἔδιδᾶξ || ἐν. (Paræmiac.)
-

Vss. 240-248 (Leipsic ed. 245-256).

ANTISTROPHE β'.

1. Ὁρᾶ | τὸν' ἦ || δῆ κἄρ | ἄ κἄ- ||¹
 2. λῦμμασι | κρῦψαμε | νὸν
 3. πόδοιν | κλόπαν || ἄρεσθ | αῖ,
 4. ἦ θόδν | εἰρέσι | ἀς ζῦγον | ἐζόμε | νὸν
 5. πόντόπορῷ | νᾶλ μέθεῖν | αῖ.
 6. τοῖας | ἔρεσσ | οὐσῖν ἄπειλ | ἀς δῖκράτεῖς | Ἀτρεῖδαι
 7. κἄθ' ἦμ | ὡν πέφοδημ | αῖ λιθόλευστ | δν ἄρη
 8. ξῦνάλγ | εῖν μέτα | τοῦδε τῦπ | εῖς,
 9. τὸν αῖσ' | ἄπλα || τός ίσχ | εῖ.
-

Vss. 325, 328, 331 (Leipsic ed. 333, 336, 339).

ANTISPASTICS.

325. ἵω μοῖ μοῖ. |
 328. ἵω μοῖ μοῖ. |
 331. ἵω παῖ παῖ. |
-

325. Antispastic monometer.

328. The same measure.

331. The same measure.

1. Hermann's arrangement. Compare, however, the remarks of Wunder, *ad loc.*

Vss. 340-344 (Leipsic ed. 348-353).

STROPHE γ'.

1. ᾠ |
 2. φίλοι ναῦθαται, | μόνοι ἔμῶν φίλων,
 3. μόνοι τ' ἔμμενδοντ | ἐς ὄρθῳ νόμῳ,
 4. ἴδεσθ | ἐ μ' οī || ὅν ἀρτ | ἵ κῦμ || ἢ φοῖν | ἵας || ὑπὸ¹
| ζάλης ||
 5. ἀμφίδρομον κύκλεῖτ | αī.
-

1. Iambus.¹
 2. Dochmiac dimeter.²
 3. The same measure.³
 4. Iambic tetrameter.
 5. Dochmiac monometer hypercatalectic.
-

Vss. 347-351 (Leipsic ed. 356-361).

ANTISTROPHE γ'.

1. ᾠ |
 2. γένος νᾶϊάς | ἄρωγὸν τέχνας,
 3. ἄλιον ὃς ἐπέβας | ἐλίσσων πλάταν,⁴
 4. σε τοī, | σε τοī || μόνον | δέδορκ || ἢ ποῖμ | ἐνῶν ||
ἐπάρκ | ἐσῶντ'. ||
 5. ἀλλα με σύνδαιξ | ὅν.
-

Vss. 354-358 (Leipsic ed. 364-368).

STROPHE ἑ.

1. ὄρας τὸν θρᾶσυν, | τὸν εὐκάρδιον,
 2. τὸν ἐν δᾶιοῖς | ἄτρεστον μάχαις,
 3. ἐν ἄφοδοῖς με θῆρος | ἵ δεῖνον χέρας ;
-

1. A single iambus, followed by a dochmiac verse, is of frequent occurrence in the tragic choruses. Consult Seidler, *de Vers. Dochm.* p. 115.

2. Respecting the hiatus after the shortened final syllable in μόνοι, consult Hermann, *ELEM. Doctr. Metr.* p. 158, ed. Glasg.

3. Seidler, *de Vers. Dochm.* p. 15.

4. In the first foot of this line two long are resolved into four short.

1. Dochmiac dimeter.
 2. The same measure.
 3. The same measure.
-

Vss. 362–366 (Leipsic ed. 372–376).¹

STROPHE 5'.

1. ὡ δῆσ | μόρος, ὅς || χέρι μὲν |
 2. μεθῆκ | ἄ τοῦς || ἀλάστ | ὥρας, ||
 3. ἐν δ' ἔλικεσσ | ἵ βοῦσ | ἵ καὶ ||
 4. κλύτοῖς | πέσων || αἰπόλιοῖς, |
 5. ἔρεμν | σν αἷμ || ἔδευσ | ἄ.
-

1. Anapæstic dimeter brachycatalectic.
 2. Iambic dimeter.
 3. Choriambic and Iambic monometer.
 4. Iambic and Choriambic monometer.
 5. Iambic dimeter catalectic.
-

Vss. 369–371 (Leipsic ed. 379–381).

ANTISTROPHE 5'.

1. ἕω πᾶνθ' ὥρῶν, | ἀπᾶντῶν τ' ἄει
 2. κάκων ὥργανον, | τέκνον Λάρτιον,
 3. κάκοπινέστατον | τ' ἄλημᾶ στράτον.
-

Vss. 377–381 (Leipsic ed. 387–391).

ANTISTROPHE 5'.

1. ὡ Ζεῦ, | πρόγονῶν || πρόπτατῷ, |
 2. πῶς ἄν | τὸν αἷμ || ὑλῶτ | ἄτον, ||
 3. ἔχθρον ἄλημ | ἄ τοῦς | τε δῖσ- ||
-

1. Line 360 (Leipsic ed. 370) is an antispastic monometer, *aī aī aī* | like lines 325, 328, 331.

4. σᾶρχας | ὅλεσσ | ἀς βᾶσιλεῖς,
 5. τέλος | θάνοιμ || ἵ καῦτ | ὁς.
-

Vss. 384-400 (Leipsic ed. 394-409)..

STROPHE ζ.

1. ᾥ |
 2. σκότος ἔμōν φᾶος | ¹
 3. ἔρεβος ὡ φᾶēνν | ὅτατoν, ὡς ἔμoī
 4. ἔλēσθ', | ἔλēσθ || ἔ μ' οīκῆτoρā
 5. ἔλēσθ | ἔ μ'. οῦτ || ἔ γāρ
 6. θeων γeνōς, οῦθ | ἄμeρiῶn²
 7. ἔτ' ἀξ | ῥōς || βλέπeīn | τīn' eīs || ὄνā | σīn ἄnθr || ὄnτōn.³
 8. ἄλλā | μ' ἄ Δī || ὁς
 9. ἄλκiμā θeōs ὅ- |
 10. λēθriōn aī | κīζeī
 11. πoī tīs | oūn φūy || ḥ
 12. πoī μoλ | ὠn μēn || ὠ
 13. eī tā | μēn φthīn || εī φīl | oī
 14. τoīsδ' ὅμ | oūn pēl || ἀς
 15. μāρaīs | δ' ἄγraīs || πrōskeīm | ἔθā ||
 16. πās δē | σtrātōs || dīpālτ | ὁs ἄn || μē
 17. χeīrī φōn | eūoī.
-

1. Iambus.
2. Dochmiac monometer.
3. Dochmiac dimeter.
4. Iambic monometer and dochmius.
5. Iambic dimeter brachycatalectic.
6. Choriambic dimeter.

1. Respecting the short syllable made long here at the end of the dochmius, consult Seidler, *de Vers. Dochm.* p. 85.

2. The word θeōn forms one long syllable here.

3. *Qui in fine trimetri additus est pes, numero videtur trochaeus secundus esse.*" Herm. ad OEd. R. 1318.

7. Iambic trimeter and Semantus trochée.
 8. Trochaic monometer hypercatalectic.
 9. Dochmiac monometer.¹
 10. Glyconic without a base.²
 11. Trochaic monometer hypercatalectic.
 12. The same measure.
 13. Trochaic dimeter catalectic.
 14. Trochaic monometer hypercatalectic.
 15. Iambic dimeter.
 16. Iambic dimeter hypercatalectic.
 17. Adonic.
-

Vss. 403—419 (Leipsic ed. 412—427).

ANTISTROPHE ζ.

1. Ἰω |
2. πόροι ἀλίρροθοι |
3. πᾶραλά τ' ἄντρα, καὶ | νέμος ἐπάκτηδν
4. πόλιν | πόλιν || με δῆρον τε δῆ .
5. κάτει | χετ ἀμφ || ἵ Τροι- |
6. ἀν χρόνον· ἀλλ | οὐκ ετῇ μ' οὐκ
7. ετ' ἀμπ | νοῖς || ἔχοντ | ἀ τοῦτ || ὅ τις | φρόνων || ιστῶ
8. ω Σκᾶ | μᾶνδρι || οἰ
9. γειτόνες ροῖ |
10. εῦφρόνες Ἀργ | εῖοῖς
11. οὐκ ετ' | ἀνδρα | μῆ
12. τὸνδ' ἴδ | ἥτ' επ || ὅς
13. ἔξερ | εω μεγ || οἰδν | οὐ³

1. Compare Hermann, *ad loc.*. We have given his reading, although Wunder maintains that the first syllable of ὀλέθριον cannot be thrown back to the preceding line. The latter editor makes ὀλέθριδν αἰκίζει a dactyl (the long being resolved into two short) and molossus. Hermann, on the contrary, makes the dochmius end in two short, resolved from one long.

2. Compare Herm. *Elem. Doctr. Metr.* p. 361, *ed Glasg.*

3. We must read ἔξερέω here as a trisyllable. Porson and Elmsley prefer ἔξερω at once, but the Attic rule does not hold good in lyric verse. Compare Hermann, *ad loc.*

14. τίνᾳ Τροῖ | ἀ στράτ | οὐ¹
 15. δέρχθη | χθόνος | μόλοντ' | ἀπό |
 16. Ἑλλāν | ἴδος | τάνυν | δ' ἄτιμ | ὥς
 17. ὠδε πρό | κείμαι.
-

Vss. 589–598 (Leipsic ed. 596–608).

STROPHE ή.

1. Ὡ κλειν | ἀ Σᾶλαμīς | σῦ μēν | ποῦ²
 2. νai | εīς ἄλιπλāγκ | τōς | εῦδαιμῶν³
 3. πᾶσ | īn πέριφāντ | δ̄s αī | εī
 4. ἔγω | δ' ὃ τλāμ | ων παλ | αīός ἄφ' οῦ | χρόνoς
 5. Ἰδai | ἀ μīμn | ω λειμ | ωμ̄ ἄποīn | ἀ μῆν | ων⁴
 6. ἀν | ἡρ̄ιθμoς αī | ēn | εῦnῶμ̄
 7. χρόνω | τρῦχόμενoς
 8. κάκāν | ἐλπīδ' ἔχān
 9. ἔτi μē πōτ' ἄνυσεīn |⁵
 10. τōν ἄπoτρoπōν ἀ | ἴδηλ | ὅn ḡ | δān.⁶
-

1. Glyconic hypercatalectic.
2. Glyconic catalectic, with molossus following.
3. Glyconic hypercatalectic.
4. Iambic monometer and Glyconic.
5. Iambic monometer and Glyconic hypercatalectic.
6. Glyconic catalectic, with molossus following.
7. Iambus and choriambus.
8. The same measuré.

1. The diphthong *oi* in the word *Troίav* is shortened before the succeeding vowel, and the first foot becomes a tribach, answering to the trochee in the corresponding line of the strophe. Compare Spitzner, *Gr. Pros.* p. 7.

2. *Herm. Elem. Doctr. Metr.* p. 362, *ed. Glasg.*
 3. Compare line 195.
 4. We have adopted the reading recommended by Hermann.
 5. We have adopted the arrangement of Hermann. Compare *Æschylus, Pers.* 1055, ἀνī ἀνī ἀνī; *Agam.* 1162, τī τόδε τόρoν ἄγāv |, &c.
 6. “*Versus antispasto incipit, quem sequitur penithecimenes iambi.*” *Herm. ad loc.*

9. Dochmiac monometer.

10. Antispastic monometer and iambic monom. hypercat.

Vss. 599–608 (Leipsic ed. 609–631).

ANTISTROPHE Η̄.

1. Καί μοι | δύσθεράπευτ | ὃς Λῖ | ἄς
2. ξύν | ἐστὶν ἔφεδρ | ὃς | ω μοῖ μοῖ
3. θεί | φα μάνια | ξύν αὐλ | ὃς
4. σὸν ἔξ | ἐπέμψ | ω πρεν | δῆ πότε θοῦρ | ἥψ
5. κράτουντ' | ἐν Ἀρ | εἰ· νῦν | δ' αὖ φρένος αῖ | ὅδωτ | ἄ,
6. φίλ | οῖς μέγα πένθ | ὃς | εὐρήται
7. τὰ πρῖν | δ' ἐργά χέροιν
8. μέγιστ | ἄς ἀρέτᾶς
9. ἀφίλα πᾶρ' ἀφίλοις |
10. ἐπέσ' ἐπέσε μέλ | ἔοις | Ἀτρεῖδ | αῖς.

Vss. 609–617 (Leipsic ed. 622–633).

STROPHE Θ̄.

1. Ἡ ποῦ | πᾶλαι | φα μὲν | ἐντρόφος ἄ | μέρα .
2. λεῦκῶ | δε γῆρ | φα μάτ | ἦρ νῦν ὅταν | νόσουντ | ἄ
3. φρένομό | ρῶς ἄκ | οὐση |
4. αἰλινόν | αἰλινόν
5. οὐδ' οἰκτρ | ἄς γοῦν ὅρν | ἰθός ἄη | δοὺς
6. ἤσει | δύσμορός ἄλλ' | ὀξύτονούς | μὲν ὕδας
7. θρηνήσ | εἰ χέρσπληκτ | οἱ δ'
8. ἐν στέρν | οἴσι πέσοντ | αῖ
9. δοῦποι, καὶ πόλε | ἄς α | μῆγμα | χαῖτας.

1. Iambic monometer and Glyconic.

2. Iambic monometer and Glyconic hypercatalectic.

3. Trochaic dimeter brachyeatalectic.

4. Dactylic dimeter.¹

¹. This verse may also be scanned as an iambus and choriambus.

5. Choriambic dimeter hypercatalectic, with base.
 6. Choriambic trimeter catalectic, with base.
 7. Choriambic monometer hypercatalectic, with base.¹
 8. The same measure.
 9. Phalæcian hendecasyllabic.
-

Vss. 618-626 (Leipsic ed. 634-645).

ANTISTROPHE θ'.

1. κρεῖσσων | γᾶρ ἀδ || α κεύθμ | ων ὃ νόσσων || μάτāν
 2. ὅς εκ | πάτρῳ || ας ἥκ | ων γένεας | ἄριστ | ὅς
 3. πόλυπον | ων Ἀ || χαῖων |
 4. οὐκ ἔτι | σύντροφοῖς
 5. δργαῖς | ἐμπεδός ἀλλ' | ἐκτός ὅμιλ | εī
 6. ω τλάμ | ων πάτερ οī | ἀν σε μενεī | πύθεσθ | αī
 7. παιδὸς | δῦσφορὸν ἀτ | ἀν
 8. ἀν οῦπ | ω τīς ἐθρῆψ | ἐν
 9. αīων | Αἰάκιδ | ἀν ᾱ | τέρθε | τοῦδε.
-

Vss. 674-686 (Leipsic ed. 694-706).

STROPHE ι.

1. ἔφρεξ | ἔρωτ || ᾱ, περ̄ | χάρης || δ' ἄνεπτ | ὅμāν. ||
 2. ᾱω, ᾱω, Πāν, Πāν, |
 3. ω Πāν, | Πāν ἀλίπλαγκτ | ε Κūλ-
 4. λανī | ας χιῶνοκτ | υποῦ
 5. πετραί | ας ἀπό δεῖρ | ἄδος
 6. φάν | ηθ', ω | θεων χօροποι | ἄναξ
 7. δ | πως μοι | Νῦστα κνῶσσ | ᾱ ὄρχ-
 8. ἡμάτ' | αῦτοδᾶ | ᾱ ξῦν | ων ᾱ | ἀψῆς
 9. νῦν γᾶρ ἔ | μοι μελ | εī χօρ | εῦσαι
 10. ζ Ικάριων δ' υπέρ | πέλαγεων μόλων | ἄναξ | Ἀπόλλ ||
 11. ζ ον
 12. δ | Δαλίος εῦ | γνῶστος
 13. εμοι | ξῦνεī || ης | δι | α πάντ | ὅς εῦ || φρῶν.
-

1. Called also a Pherecratic verse.

1. Iambic trimeter.
 2. Dochmiac monometer.¹
 3. Glyconic.
 4. The same measure.
 5. The same measure.²
 6. Glyconic, increased by a syllable before the base.³
 7. The same measure.
 8. Phalæcian hendecasyllabic.
 9. Logaædic.
 - 10, 11. Dochmiac dimeter and iambic monom. hyperc.
 12. Glyconic.
 13. Two iambic monometers hypercatalectic, the second with anacrusis.
-

Vss. 687-699 (Leipsic ed. 708-718).

ANTISTROPHE I.

1. ἔλυσ | ἐν αῖν || ὅν ἄχος | ἀπ' ὅμι | ἄτῶν | Ἀρῆς ||
2. ἵω, ἵω· νῦν αῦ, |
3. νῦν, ω | Ζεῦ πᾶρα λεῦκ | ὅν εῦ-
4. ἀμερ | ὅν πέλασαι | φᾶσις
5. θοῶν | ωκυάλων | νεῶν
6. δτ' | Αἴας | λαθίπονός | πᾶλιν
7. θε | ων δ' αῦ | πᾶνθυτᾶ θεσμ | ᾗ ἔξ-
8. ηνῦσ', | εῦνόμι | ἀ σεθ | ων μεγ | ίστα
9. πᾶνθ' δ μεγ | ἀς χρόν | δς μᾶρ | αῖνελ
10. { κοῦδεν ἄναυδητῶν | φάτιξαῖμ' ἀν εῦ | τε γ' ἔξ |
11. { ἄελπτ || ων
12. Αἴ | ἀς μετάνεγν | ωσθή
13. θῦμοῦ | τ' Ἀτρεῖδ || αῖς | μεγ | ἄλων || τε νεῖ | κεων.

1. Consult Seidler, *de Vers. Dochm.* p. 35. The second vowel in the verse is shortened before the one that succeeds.

2. In this and the three following verses Hermann gives a different arrangement. The mode adopted above, however, is sanctioned by Seidler (*cp. ad Lobeck*).

3. Consult Hermann, *Elem. Metr. Doctr.* p. 358, seq., ed. Glasg.

Verse

847. πόνος | πόνω || πόνον | φέρει. ||
848. πᾶ, πᾶ, |
849. πᾶ γάρ | οὐκ ἔδη || ἀντίγ | ω
850. κοῦνδεις | ἐπίστοτ || ἄτατ | μὲ σύμμη || ἄθετν | τόπος ||
851. ἴδον |
852. δοῦπον | αὐ κλυ || ω τίν | ἀ
853. ημῶν | γε νᾶ || σὸς κοῖν | ὅπλοῦν || ὅμιλ | ἴαν. ||
854. τὶ οὖν δῆ |
855. πᾶν ἔστ | ἵβητ || αἱ πλεῦρ | ὅν ἔσπ || ἔρον | νεῶν ||
856. ἔχεις οὖν |
857. πόνον | γε πλῆθ || σὸς κοῦδ | ἐν εἰς || ὅψιν | πλεῖσν ||
858. ἄλλ' οὖδ' | ἔμοι || δῆ τῆν | ἄφ' ηλ || ἴον | βολῶν ||
859. κέλευθ | ὅν ἀ || νῆρ οὖδ | ἄμον || δῆλοι | φᾶνεις. ||
-

847. Iambic dimeter.

848. Spondee (as part of an iambic line).¹

849. Trochaic dimeter catalectic.

850. Iambic trimeter.

851. Iambic monometer brachycatalectic.

852. Trochaic dimeter catalectic.

853. Iambic trimeter.

854. Bacchic monometer.

855. Iambic trimeter.

856. Bacchic monometer.

857. Iambic trimeter.

858. The same measure.

859. The same measure.

Vss. 860–868 (Leipsic ed. 879–890).

STROPHE ιά.

1. Τὶς ἀν δῆτα μοῖ, | τὶς ἀν φιλόπονῶν
 2. ἄλιαδαν ἔχ | ὃν ἄνπνους ἄγρας
-

1. Or, in other words, iambic monometer brachycatalectic.

3. ἡ τις ὅ | λῦμπιᾶ | δῶν | θεῶν ἡ ρῦτῶν
 4. Βόσπορος | ὧν πόταμῶν ἕδρης
 5. τὸν ὥ | μόθη || μόν | εἰ πόθη | πλάζομένον λεῦσσων
 6. ἀπύοι | σχέτλια γῆρ
 7. ἔμε γέ τὸν μάκρων | ἄλαταν πόνων
 8. οὐρῶ | μῆ πελάσαι δρόμῳ
 9. ἄλλ' ἄμενηνόν ἀνδρ | ἄ μῆ | λεῦσεῖν || δποῦ. |
-

1. Dochmiac dimeter.¹
 2. Antispastic and dochmiac monometers.
 3. Dactylic dimeter hypercat. and dochmiac monom.²
 4. Dactylic and dochmiac monometers.
 5. Iambico-dactylic and dochmiac monometers.
 6. Cretic dimeter.
 7. Dochmiac dimeter. •
 8. Cretic and dochmiac monometers.³
 9. Dochmiac monometer and Ischiorrhagic iambic.⁴
-

Verse

869. ἵω μοῖ μοῖ |
 871. ἵω τλῆμῶν |
 875. τὶ δ' ἐστῖν |
 878. ὥ μοῖ ἔμῶν νῦστῶν |
 879. ὥ | μοῖ κατέ | πέφνεν ἄν | ἄξ
 880. τὸνδε σῦνν | αὗταν ὥ τάλας
 881. ὥ τάλατ | φρῶν γῦνατ |
 886. ὥ μοῖ ἔμᾶς ἄτας | οῖδες ἄρ' αἷμᾶχθῆς
 887. ἄφρακτος φίλῶν |
 888. ἐγ | ὥ δ' ὅ πάντα | κῶφος ὅ | πάντ' ἄιδρ | ἴς
 889. κατῆ | μελῆ || σᾶ πᾶ | πᾶ
-

1. Seidler, *de Vers. Dochm.* p. 13.

2. Id. p. 145.

3. Id. p. 123, 127.

4. "Versus 874 (859) iambico finitur ex eo genere, quod apte ischiorrhagicum appellari posse in elementis doctrinæ metricæ dixi." (Herm., ad loc.)

890. κεῖται ὁ | δύστραπε | λός

891. δύσ | ωνυμός | Αἰᾶς.

869. Antispastic monometer.

871. The same measure.

875. Bacchic monometer.

878. Dochmiac monometer.¹

879. Dactylic trimeter catalectic, with anacrusis.

880. Cretic and dochmiac monometer.

881. Cretic dimeter.

886. Dochmiac dimeter,²

887. Dochmiac monometer.

888. Iambelegus.³

889. Iambic dimeter catalectic.

890. Dactylic trimeter catalectic.

891. Adonic, with anacrusis.

Vss. 902-910 (Leipsic ed. 925-936).

ANTISTROPHE ιά.

1. ἔμελλες τἄλας | ἔμελλες χρόνῳ

2. στέρεοφρῶν ἄρ' | ἐξανύσεῖν κάκαν

3. μοῖραν ἄ | πεῖρεσι | ὅν | πόνων τοῖα μοῖ

4. πᾶννυχά | καὶ φάεθόντ' * *⁴

5. ἄνεστ | ἐνᾶς || ἐς | ὀμόφρον' | ἐχθόδοπ' Ατρεῖδαις

6. οὐλιῷ | σὺν πάθει

7. μεγάς ἄρ' ἦν ἔκειν | ὃς ἄρχων χρόνος

1. "Monuit Seidlerius hunc versum conjungi posse cum sequenti in unum hexametrum heroicum. At recte me monuit Hermannus, non solum tragicos versum illum nude ejusmodi numeris adjungere, quales sunt qui antecedunt et sequuntur." (Wunder, at loc.)

2. In the common text, verse 883 (Leips. 905) reads as follows, τίνος ποτ' ἄρ' ἐπράξε χειρὶ δύσμορος, and is an iambic trimeter. Hermann, however, gives ἐρξε for ἐπράξε, and makes the line consist of an iambic monometer hypercatalectic and iambic dimeter brachycatalectic.

3. Consult page 148, note 1.

4. Two syllables wanting to complete the line. Hermann reads ἄρπα. Elmsley prefers ἄναξ.

8. πῆμάτῶν | ἡμός ἄριστοχεῖρ
 9. * * * * ὅπλῶν | ἔκειτ' | ἄγῶν | πέρι. | ¹
-

Verse

911. ἵω μοῖ μοῖ |
 913. ἵω μοῖ μοῖ |
 917. ξῦνανδῶ |
 920. ὠ μοῖ, ἀνάλγητῶν |
 921. δισ | σῶν ἔθρο | ἡσάς ἄν | αὐδῶν
 922. ἐρυὸν Ἀτρ | εἰδᾶν τῷδ' ἄχει
 923. ἄλλ' ἀπεῖργ | οἱ θεός
 928. ἦ ρᾶ κελαινῶπᾶν | θῦμὸν ἔφυβρίζεις
 929. πόλυτλᾶς ἄνηρ |
 930. γε | λᾶ δε τοῖσι | μαῖνδμε | νοῖς ἄχε | σῖν
 931. πόλυν | γελῶτ || ἄ φεν | φεν
 932. ξῦν τε δῖπλ | οἱ βάσιλ | ἥς
 933. κλύ | σητεῖς Ἀτρ | εἰδαῖ.
-

The scanning of these verses, from 911 to 933, corresponds, line for line, to that of verses 869–891.

Vss. 1136–1140 (Leipsic ed. 1162–1167).

ANAPHESTIC MEASURE.

1. ἔσται | μεγάλης || ἔριδος | τῖς ἄγῶν ||
 2. ἄλλ' ὠς | δύνασαι || Τεῦκρε τάχ | ὑνᾶς ||
 3. οπεῦσδον | κοῖλην || καπέτδον | τὸν ἕδεῖν ||
 4. τῷδ' ἐνθ | ἄ βρότοῖς || τὸν ἄει | μνήστον ||
 5. τάφον εῦ | ρώεντ || ἄ καθεξ | εῖ. (Paræmiac.)
-

1. Four syllables wanting at the beginning of the line. Brunck receives into the text the supplement given by Triclinius, namely, Ἄχιλλέως; but Musgrave, with more probability, suggests χρυσοδέτων, which is approved of by Hermann.

Vss. 1158-1164 (Leipsic ed. 1185-1191).

STROPHE ιβ'.

1. τὶς ἄρα | νεᾶτός || ἐς πότε | λῆ-
 2. ξεῖ πόλυπλάγκτ | ὅν ἔτέων | ἄριθμός
 3. τὰν ἄ | παῦστόν || αἰὲν ἔμοι
 4. δορ | υσσόντων | μόχθῶν'
 5. α | τὰν ἐπάγων | ἄνα
 6. ταν | εὐρώδη | Τροιāν
 7. δνς | τāνōν ὄνειδ | ὁς Ελλāνῶν.
-

1. Iambic dimeter catalectic.
 2. Choriambic dimeter catalectic.
 3. Trochaic and choriambic monometers.
 4. Glyconic.
 5. The same measure.
 6. The same measure.
 7. The same measure.
-

Vss. 1165-1170 (Leipsic ed. 1192-1198).

ANTISTROPHE ιβ'.

1. ὄφελε | πρότερον || αἴθερά | δύν-
 2. αἱ μεγάν ἦ | τὸν πόλυκοῖν | ὅν φάδαν
 3. κεῖνός | ἀνηρ || ὃς στύγερῶν
 4. ἔ | δεῖξεν ὅπλῶν | Ελλā-
 5. σι | κοῖνόν Ἀρῆν | ἵω
 6. πον | οἵ προγόνοι | πόνῶν·
 7. κεῖν | ὃς γάρ ἐπέρσ | ἐν ἀνθρώπους.
-

1. A molossus here takes the place of the choriambus, and so also in verse 6. Compare Hermann, *Elem. Doctr. Metr.* p. 360, ed. Glasg.

Vss. 1171-1182 (Leipsic ed. 1199-1210).

STROPHE *τύ*.

1. ἔκεῖν | ὅς οὐ || τέ στέφανῶν
 2. οὐτέ βάθει | ἀν κυλίκων
 3. νεῖμέν ἔροι | τέρψιν ὄμιλ | εἰ
 4. οὐ | τέ γλυκὺν αὐλ | ων ὅτοδον
 5. δῦσμόρος οὐτ' | ἐννυχῖαν
 6. τέρψιν ἵαν | εῖν
 7. ἔρωτῶν |
 8. ἔρωτ | ων δ' ἄπεπαυ | σεν ω μοι
 9. κεῖμ | εἰ δ' ἄμεριμν | ὅς οὐτῶς
 10. ἀ | εἰ πύκιναις | δρόσοις
 11. τέγγομένος | κόμας
 12. λυγρᾶς | μνήματὰ Τροὶ | ἄς.
-

1. Iambic monometer and choriambus.
 2. Choriambic dimeter.
 3. Choriambic dimeter hypercatalectic.
 4. Choriambic dimeter, with anacrusis.
 5. Choriambic dimeter.
 6. Choriambic monometer hypercatalectic.
 7. Bacchic monometers:
 8. Glyconic hypercatalectic, with base.
 9. The same measure, with anacrusis.
 10. The same measure.
 11. Choriambic monometer and iambus.
 12. Pherecratic.
-

Vss. 1183-1194 (Leipsic ed. 1211-1222).

ANTISTROPHE *τύ*.

1. καὶ πρῖν | μέν οὖν || ἐννυχῖον
2. δεῖμάτος ἦν | μοῖ πρόβολα

3. καὶ βελεῶν | θουριός Αἴ | ἀς
 4. νῦν | δ' οὐτός ἄνειτ | αῖ στυγέρῳ
 5. δαίμονί τις | μοῖ τις ἔτ' οὖν
 6. τέρψις ἐπέστ | αῖ
 7. γένοιμαν |
 8. ἵν ὑλ | ἀεν ἐπέστ | ἵ πόντον
 9. πρό | βλῆμ' ἄλικλυστ | ὅν ἀκράν
 10. ὑπ | ὅ πλάκα Σοῦν | ἵον
 11. τᾶς ἱερᾶς | δπῶς
 12. πρόσειπ | οἵμεν Ἀθᾶ | ναις.
-

Vss. 1374–1392 (Leipsic ed. 1402–1420).

ANAPHESTIC MEASURE.

1. ἄλις ἦ | δῆ γῆρ | πόλυς ἐκ | τέταται
2. χρόνος ἄλλ' | οἱ μὲν | κοῖλην | κάπετον ||
3. χέρσι τάχ | ὑνετέ || τοῖ δ' ὑψ | ἰβάτον ||
4. τριπόδ' ἀμφ | ἵπνρον || λούτρων | ὕσιῶν ||
5. θέσθ' ἐπὶ | καῖρον || μιᾶ δ' ἐκ | κλειστᾶς ||
6. ἄνδρῶν | ἴλη || τὸν ὑπάσ | πιδιῶν ||
7. κόσμον | φέρετῶ ||
8. παῖ σὺ δὲ | πάτρος || γ' ὕσσον ἴσχ | υεῖς ||
9. φιλότητ | ἵ θειγῶν, || πλευρᾶς | σὸν ἔμοι ||
10. τάσδ' ἐπὶ | κοῦφις. || ἐτῇ γῆρ | θέρμαι ||
11. σύριγγ | ἔς ἄνω || φύσωσ | ἵ μελάν ||
12. μένος ἄλλ' | ἄγε πᾶς, || φιλός ὁσ | τις ἄνηρ ||
13. φῆσι πᾶρ | εἶναι, || σοῦσθω | βάτω ||
14. τῶν ἄνδρ | ἵ πόνων. || τῷ πάντ' | ἄγαθῷ ||
15. κοῦδενί | πῷ λῷ || ὅντι θνήτ. | ὧν. (Paræmiac.)
16. Λίαν | τός δτ' ἥν || τότε φῶν | ὧ. (Paræmiac.)
17. ἥ πάλλ | ἄ βρότοις || ἐστὶν ἵδ | οὖσιν ||
18. γνῶναι | πρὶν ἴδεῖν || δ' οὐδεῖς | μάντις ||
19. τὼν μελλ | δυτῶν, || ὅ τῇ πρᾶξ | εἰ. (Paræmiac.)

CHORAL SCANNING

OF THE

ŒDIPUS TYRANNUS.

I. Vss. 151-158.

STROPHE A.

1. Ω Διός | ἀδῡε | πῆς φᾶτ̄, | τὶς πότ̄ε | τᾶς πόλυ | χρῦσον
 2. Πύθων | ὁς ἀγλ | ἄας | ἔβας |
 3. Θῆβας; | ἐκτέτα | μαῖ φόβερ | ἀν φρενᾶ, | δεῖμάτ̄ | πᾶλλων,
 4. Ι | η̄ιε | Δᾶλιε | Παιāν,
 5. ἀμφὶ σοῖ | ἀζῷμε | νὸς τ̄ι μοῖ | η̄ νέδν,
 6. η̄ πέρι | τέλλομε | ναῑς ω | ραῑς πᾶλιν
 7. ἔξανυ | σεῖς χρεός.
 8. εἰπ̄ε μοῖ, | ω χρῦσε | ἄς τέκνον | Ελπίδος, | ἀμβρότε | Φάμα.
-

1. Dactylic hexameter.
2. Iambic dimeter acatalectic.
3. Dactylic hexameter.
4. Dactylic trimeter, with anacrusis.
5. Dactylic tetrameter.
6. The same measure.
7. Dactylic dimeter.
8. Dactylic hexameter.

I. Vss. 159-168.

ANTISTROPHE α.

1. Πρῶτα σέ | κεκλόμε | νὸς θύγα | τέρ Δῖος | ἀμβρότ
Α | θᾶνα,
 2. γαῖα | ὅχον || τ' ἄδελφ | εἶν |
 3. Ἀρτέμιν | ἀ κυκλό | ἐντ' ἄγο | ρᾶς θρόνον | εὐκ-
λέα | θᾶσσει
 4. καὶ | Φοῖβον ἔ | καδόλον, | ἰω
 5. τρίσσοι ἄ | λέξιμόρ | οἰ πρόφα | νῆτε μοῖ,
 6. εἴ πότε | καὶ πρότε | ρᾶς ἄ | τᾶς ὑπέρ-
 7. ὄρνυμε | νᾶς πόλει
 8. ἥνυσάτ' | ἐκτόπι | ἄν φλόγα | πῆμάτος, | ἐλθέτε |
καὶ νῦν.
-

II. Vss. 167-175.

STROPHE β'.

1. Ω πόποι, | ἄναριθμ || ἄ γάρ | φέρω ||
 2. πῆμάτα· | νόσει || δέ μοι | πρόπας || στόλος, οὖδ' | ἔτι ||
 3. φρόντιδος | ἔγχος,
 4. ὡς τις ἄ | λέξεται, | οὐτέ γάρ | ἐκγονά
 5. κλυ | τᾶς χθόνος | αὐξεται, | οὐτέ τό | κοίσιν
 6. ἵη | ἵ || ὣν κάμα | τῶν ἄνε | χουστή γῦ | ναικεῖς
 7. ἀλλον | δ' ἄν ἀλλ || ὡς πρόσιδ | οῖς, ἀπέρ | εὐπτέρον
| ὄρνιν,
 8. κρείσσον ἄ | μαιμάκε | τοῦ πύρος | ὄρμενον
 9. ἀκτᾶν | πρός ἐσπ | ἔροῦ | θεοῦ.¹
-

1. Iambic dimeter acatalectic.

2. Verse resembling an iambic trimeter.²

1. We must pronounce θεοῦ as one syllable, by synæresis, in order that the verse may correspond with the last line of the antistrophe. Compare Porson, *ad Orest.* 393: "Vetores Attici hanc vocem (θεὸς) libenter in sermone contraxisse videntur; nomina enim a θεὸς incipientia pronunciarunt, Θουγενίδης, Θουκυδίδης," &c.

2. Compare Hermann, *ad loc.*: "Versum efficienti similem triplex iambico, nisi quod quintus pes anapestus est."

3. Dactylic dimeter, or Adonic.
 4. Dactylic tetrameter.
 5. Dactylic tetrameter, with anacrusis.
 6. Iambic monometer catalectic, with dactylic tetram.
 7. Iambic monometer acatalectic, with dactylic tetram.
 8. Dactylic tetrameter.
 9. Iambic dimeter catalectic.
-

II. Vss. 176-184 (Leipsic ed. 179-189).

ANTISTROPHE β'.

1. ὣν πόλις | ἀνάριθμον || ὃς δὲλλ | ὕται ||
 2. νῆλεα | δέ γενέθλον || ἡ πρὸς | πέδω || θάνατη | φύρω ||
 3. κεῖται ἄν | οἰκτῶς
 4. ἐν δ' ἄλο | χοῖ πόλι | αἱ τ' ἐπὶ | μάτερες
 5. ἀκ | τὰν πάρα | βῶμιον | ἀλλόθεν | ἀλλαῖ
 6. λυγρῶν | πόνον || ὣν ίκτ | ηρές ἐπ | ίστονά | χοῦσιν
 7. παῖαν | δέ λαμπ || εἰ στόνο | ἐσσα τε | γῆρας δύ | αὐλός
 8. ὣν ὑπέρ, | ω χρυσέ | ου θύγα | τέρ Διός,
 9. εὐώ | πᾶ πέμψ || σὸν ἄλκ | ἄν.
-

III. Vss. 185-197 (Leipsic ed. 190-202).

STROPHE γ'.

1. Ἀρεα | τε τόν || μᾶλερον |
2. δέ νόν | ἄχαλκον || ὃς ἀσπο | ίδων ||
3. φλεγεῖ | μέ περε || βοή | τός ἀντ || ιαζ | ὥν
4. πᾶλισσ | υτόν || δράμη | μά νῶτ || ίσαι | πάτρας ||
5. ἄπον | ρόν εἰτ' || ἔς μεγάν
6. θᾶλαμον | Ἀμφε || τρίτης |
7. εἴτ' | ἔς τόν ἄπ | ὀξενόν | ὀρμόν
8. Θρήκε | σὸν κλύ | δῶνα |
9. τέλει | γάρ εἰ || τε νῦξ | ἄφη ||
10. τοῦτ' ἐπ' | ημάρ | ἐρχέτ | αἱ

11. τὸν ὁ τὰν πῦρφ | δρῶν¹
 12. ἀστρά | πᾶν κράτ || ἡ νέμ | ὅν Ζεύ ||
 13. πάτερ ὑπό τέῳ | φθίσον κέρανῷ.
-

1. Iambic dimeter brachycatalectic.
 2. Iambic dimeter acatalectic.
 3. Iambic trimeter catalectic.
 4. Iambic trimeter acatalectic.
 5. Iambic monometer and cretic.
 6. Trochaic dimeter brachycatalectic.
 7. Dactylic trimeter, with anacrusis.
 8. Trochaic dimeter brachycatalectic.
 9. Iambic dimeter acatalectic.
 10. Trochaic dimeter catalectic.
 11. Antispastic monometer brachycatalectic.
 12. Trochaic dimeter acatalectic.
 13. Dochmiac dimeter.
-

III. Vss. 198–210 (Leipsic ed. 203–215).

ANTISTROPHE γ'.

1. Λύκεῖ' | ἄναξ || τὰ τέ σᾶ. |
2. χρῆσσοτρ | ὄφων || ἀπ' ἀγκ | ὑλῶν ||
3. βέλεα | θέλοιμ' || ἄν ἄδα | μάτ' ἐν || δάτεισθ | αῖ
4. ἄρω | γὰ πρὸς || τάθεντ | ἀ τὰς || τέ πῦρ | φόροῦς. //
5. Ἀρτέμι | δός αἰγλ | ἀς ξὺν αῖς
6. Λύκι' ὅρ | ἔα δῖ | ἀσσεῖ |
7. τὸν | χρῆσόμι | τρᾶν τέ κι | κλῆσκῶ
8. τᾶσδ' ἐπ | ὄνυ | μὸν γᾶς |
9. οἶνῶπ | ἀ Βάκχ | ὄν εῦ | ἴον ||
10. Μαινᾶδ | ὄν δομ | δστόλ | ὄν
11. πέλασθηναῖ | φλεγόντ'

1. We have adopted, in this and the two succeeding verses, the arrangement of Hermann, as given by Eifurdt, *ad loc.*

12. * * | ἀγλᾶ | ὡπὶ | πεῦκα |

13. ἐπὶ τὸν ἀπότι | μόν εν θέοις θέον.

IV. Vss. 458—466 (Leipsic ed. 463—472).

STROPHE δ'.

1. Τίς ὅν | τὸν ἄ | θέσπιε | πεῖα | Δελφῖς | εἶπε | πέτραι
2. ἄρρητ' | ἄρρητ | ὥν τέλε | σάντα | φοῖνι | αῖσι | χέρσι²
3. ω | ρᾶ νῦν ἄελλ | ἄδων
4. ἵπ | πῶν οθέναρῶ | τέρον
5. φυ | γῆ πόδα νῶ | μᾶν
6. ἐνόπλος | γῆρ ἐπ' αὐ | τὸν ἐπένθρ | ώσκει. ||
7. πύρι καὶ | στέροπαις || ὁ Διός | γενέτας ||
8. δειν | αῖ δ' ἄμ' ἐπόντ | αῖ
9. Κῆρες | ἀνάπλα | κῆτοι.

1. Iambic monometer, with a logaœdic.

2. Spondaic dimeter, with a logaœdic.

3. Glyconic.

4. The same measure.

5. Glyconic catalectic, or Pheræcratic.

6. Anapæstic dimeter.

7. The same measure.

8. Glyconic catalectic.

9. Trochaic dimeter brachycatalectic.

IV. Vss. 467—475 (Leipsic ed. 473—482).

ANTISTROPHE δ'.

1. ἔλαμψ | ἐ γῆρ | τοῦ νῦφο | ἐντός | ἀρτὶ | ως φᾶν | εἰσᾶ

1. A word of two syllables wanting, according to Hermann's arrangement.

2. The two spondees which begin this measure are very probably semantus trochees.

2. φᾶμα | Πᾶρνᾶσσ | οὐ τὸν ἄ | δῆλον | ἀνδρᾶ | πᾶντ'
ἴχν | εὐεῖν
3. φοιτ | ἄ γᾶρ ὅπ' ἄγρ | ἔλν
4. ὕλ | ἀν ἀνᾶ τ' ἀντρ | ἄ και
5. πέτρ | ἄς ως ταῦρ | ὥσι
6. μέλεός | μέλεω || πόδι χῆρ | εῦῶν ||
7. τᾶ μέσομ | φᾶλᾶ γᾶς || ἀπὸνδοσφ | ἴζων ||
8. μαντ | εἰᾶ τᾶ δ' αῖ | εῖ
9. ζῶντᾶ | πέριπο || τᾶται.
-

V. Vss. 476–484 (Leipsic ed. 483–497).

STROPHE έ.

1. δεῖνά μὲν οὖν, | δεῖνά τάρασσ | εἰ σοφός οἱ | ὀνδ-
θετᾶς.
2. οὐτέ δόκοῦντ', | οὐτ' ἀπόφᾶσκ | δνθ'. ὅ τι λεξ | ώ
δ' ἀπόρω
3. πέτομαί | δ' ἐλπίσιν, οὐτ' | ἐνθαδ' ὅρῶν, | οὐτ' ὅπισῶ
4. τι γᾶρ ἡ | Λᾶβδᾶκιδαῖς, | ἡ
5. τῶ Πόλυβοῦ | νεῖκος ἔκειτ', | οὐτέ πάροι | θεν πότ'
ἔγῶγ'
6. οὐτέ τάνυν | πῶ
7. ἔμαθον | πρὸς ὅτοῦ || * * * * | δῆ βάσανῶ²
8. ἐπὶ τᾶν | ἐπίδᾶ || μὸν φᾶτιν εῖμ' | Οἰδηπόδᾶ
9. Λᾶβδᾶκι | δαῖς ἐπὶ | κοῦρος ἄδη | λῶν θᾶνετῶν.
-

1. Choriambic tetrameter.
2. The same measure.
3. An anapæst, with a choriambic trimeter.
4. An anapæst, with a choriambic monometer hypercat.
5. Choriambic tetrameter.
6. Choriambic monometer hypercatalectic.

1. Consult Hermann, *Elem. Doctr. Metr.* p. 359, ed. Glasg.

2. A word is wanting here to complete the measure, and make the line answer to the corresponding one of the antistrophe. Hermann suggests *χρησάμενος*.

7. Anapæstic monometer and choriambic dimeter.
 8. The same measure.
 9. Dactylic dimeter and choriambic dimeter.
-

V. Vss. 485—493 (Leipsic ed. 498—511).

ANTISTROPHE ἔ.

1. ἀλλ' ὅ μεν οὖν | Ζεῦς, ὅ τ' Ἀπόλλ | ὃν ξύνετοι, |
καὶ τὰ βρότῶν.
 2. εἰδότες ἄνδρ | ὃν δ' ὅτι μάντ | ἵς πλεὸν ἦ | γῶ φε-
ρέται
 3. κρίσις οὐκ | ἐστὶν ἄλη | θῆς σόφιᾳ | δ' ἄν σόφιαν
 4. πᾶραμεῖψ | εἴεν ἄνηρ | ἄλλ'
 5. οὐπότ' ἔγωγ | ἄν πρὶν ἰδοῖμ' | ὅρθον ἔπος, | μέμφο-
μενῶν
 6. ἄν κατάφαι | ἦν
 7. φᾶνερα | γάρ ἐπ αὐ || τῷ πτέροξεσσ' | ἥλθε κόρα
 8. πότε καὶ | σόφος ὠφθ || ἦ, βᾶσανῷ | θ' ἥδυποδλῖς
 9. τῷ ἄπ' ἔ | μᾶς φρενός | οὐπότ' ὄφλη | σεῖ κάκιαν.
-

VI. Vss. 630—636 (Leipsic ed. 649—657).

STROPHE σ'.

1. πιθ | οὐ θέλη | σᾶς φρόνη | σᾶς τ' ἄναξ, | λισσόματ.
 2. τῇ σοὶ | θέλεις || δῆτ' εἶ | καθὼ ||
 3. τον | οὐτὲ πρὶν | νῆπιόν, | νῦν τ' ἐν ὅρκ | ω μεγάν
 4. καταίδ | ἔσαι. ||
 5. οἰσθ' οὖν | ἡ χρῆς || εἰς; οἰδ | ἡ. φρᾶς || ἔ δῆ | τῇ
φῆς ||
 6. τὸν ἐνάγη φίλον | μῆπότ' ἐν αἰτίᾳ
 7. σὺν ἄφανεῖ λόγῳ | ἀτίμον βάλεῖν
-

1. Cretic tetrameter, with anacrusis.
2. Iambic dimeter.
3. Cretic tetrameter, with anacrusis.

4. Iambic monometer.
 5. Iambic trimeter.
 6. Dochmiac dimeter.
 7. Dochmiac dimeter.
-

VII. Vss. 639-645 (Leipsic ed. 660-668).

STROPHE ζ.

1. οὐ τὸν | πᾶντῶν | θέων | θέον πρόμον ἀλιόν
 2. ἐπεὶ ἄθεος, ἄφελος, | ὁ τῇ πῦμάτον
 3. ὅλοιμαν φρόνη | σὺν εἰ τāνδ' ἔχω
 4. ἀλλὰ μ' ᾳ | δύσμόρως¹
 5. γὰ φθίνοντα τρύχ | εἰ
 6. καὶ τāδ' | εἰ κάκ || οἵς κάκ | ᾳ
 7. πρόσαψεῖ τοῖς | πᾶλαι | τὰ πρός || σφῶν.
-

1. Ischiorrhagic iambi, with dochmius.
 2. A dochmiac and cretic monometer.²
 3. Dochmiac dimeter.
 4. Cretic dimeter.
 5. Dochmiac monometer hypercatalectic.
 6. Trochaic dimeter catalectic.
 7. Antispast and iambic monometer hypercatalectic.
-

VI. Vss. 655-661 (Leipsic ed. 678-686).

ANTISTROPHE ζ'.

1. γύ | ναῖ τῇ μέλλ | εῖς κόμιζ | εἰν δόμῶν | τὸνδ' ἔσω
 2. μάθον | σὰ γ' ἡ || τίς ἡ | τύχη. ||
 3. δόκ | ἡσίς ἀγν | ως λόγων | ἡλθε, δᾶπτ | εἰ δέ καὶ
 4. τῷ μῆ 'ν | δίκον ||
-

1. We have adopted Hermann's emendation, μ' ἀ δύσμόρως, in place of the common reading, $\muοι$ δύσμόρω, and have rejected ψυχάν, which the common text gives in the succeeding line.

2. The dochmius is here resolved into eight short syllables (Seidler, de Vers. Dochm. p. 63, seq.), and the cretic into five.

5. ἀμφοῖν | ἀπ' αὐτὸν ναι | χεὶ καὶ | τοὺς ἦν | λόγος ||
 6. ἄλις ἔμοιγ' ἄλις | γάς πρόπονοῦμένας
 7. φαίνεται, ἐνθ' ἐλῆξ | ἐν αὐτοῦ μένειν.
-

VII. Vss. 664–670 (Leipsic ed. 689–697).

ANTISTROPHE ζ.

1. ὡ νᾶξ | εἰπόν | μέν οὐχ | ἀπάξ μόνον ἰσθί δε
 2. πάραφρόνιμον, ἀπόρον | ἐπὶ φρόνιμα
 3. πέφανθαί μ' ἀν εἰ | σὲ νόσφιζόματ
 4. δῖτ' ἔμαν | γάν φίλαν
 5. ἐν πόνοις ἄλυ | οὐ-
 6. σᾶν κατ' | δρθόν || οὐρίσ | ἀς
 7. ταῦν τ' εὐπόμπ | δις εἰ | δύνατ || ὅ.
-

VIII. Vss. 836–845 (Leipsic ed. 863–872).

STROPHE η.

1. εῖ μοῖ | ξύνει || η φέρ | σοντε ||
 2. μοῖρα τὰν εῦ | σεπτόν ἀγνεῖ | ἀν λόγων
 3. ἔργ | ὃν τε πάντων, | ὃν νόμ | οἱ πρό || κεῖνται |
 4. ὑψηπόδες, | οὐράνι | ἀν δι
 5. αἴθερα | τεκνώ || θέντ | ες ὃν | Όλυμπ || ος
 6. πατ | ηρ μόνος οὐ | δε νῖν
 7. θνα | τὰ φύσις ἀν | ἐρῶν
 8. ἔτικτ | ἐν οὐ || δε
 9. μῆν πότε λᾶ | θᾶ κατάκοιμ | ἀσεῖ
 10. μέγας ἐν τοῦ | τοῖς θέσις | οὐδε | γῆρασκ | εῖ.
-

1. Iambic dimeter and trochaic dimeter.
2. Epitritic dimeter and cretic monometer.
3. Epitritic monometer, with anacrusis, and trochaic dimeter brachycatalectic.
4. First paeon, dactyl and trochee.
5. Two iambic monometers hypercatalectic.

6. Glyconic.
 7. The same measure.
 8. Iambic monometer hypercatalectic.
 9. Choriambic dimeter, with a spondee.
 10. Ionic a minore and logaædic, with spondaic ending.
-

VIII. Vss. 846–855 (Leipsic ed. 873–882).

ANTISTROPHE ἡ.

1. ὑβρῖς | φύτεῦ || εἰ τῦ | ρᾶννὸν
 2. ὑβρῖς εī πόλλ | ὃν ὑπέρπλῆσθ | ἡ μάτāν
 3. ἀ | μῆ 'πίκαιρā | μῆδε | σῦμφερ | ὄντā
 4. ἀκρότατον | εἰσάνθ | ἀσ' εῖς
 5. ἄποτό | μόν ώ || ροῦ | σεν εῖς | ἀνάγκ || ἀν
 6. ἐνθ' | οὐ πόδει χρῆ | σῆμῶ
 7. χρῆ | τai· τō κἄλως | δ' ἔχōν
 8. πόλει | πάλαισμ || α
 9. μῆπότε λῦ | σai θέον ai | τοῦμαι
 10. θέον οὐ λῆξ | ω πότε | πρόστā | τāν ἴσχ | ων.
-

IX. Vss. 856–868 (Leipsic ed. 883–896).

STROPHE θ'.

1. εī δē | τīς ὑπέρ || ὅπτā | χέρσīν ||
2. ἡ λέγ | ω πόρ || εῦθετ | ai
3. δίκ | ἀς ἄφօθ | ἡτōς, | οὐδε |
4. δαῖμον | ων ἔδ || ἡ σέθ | ων
5. κακ | ἀ νīν ἔλ | οἴτό | μοῖρā |
6. δῦσπότη | οὐ χάρ || īn χλīδ | ἀς
7. εī | μῆ τō κέρδōς | κέρδāν | εī δīk | aiώς
8. καὶ | τῶν ἄσεπτῶν | ἔρξεται
9. ἡ | τῶν ἄθīκτῶν | ἔξε | τai μάτ | ἀζῶν |
10. τīς ἔτī | πότ' ἔν || τοῖσδ ἀν | ἥρ θῆμ || οὐ βέλ | ἡ
11. ἔρξεται ψῦχ | ἀς ἀμīνεīn

12. εἰ γὰρ αἱ τοῖ | αἰδεῖ πρᾶξεῖς | τίμιαι
 13. τι | δεῖ μὲ χρό | εὐεῖν;
-

1. Trochaic dimeter.
 2. Trochaic dimeter catalectic.
 3. Logaœdic, with anacrusis.
 4. Trochaic dimeter catalectic.
 5. Logaœdic, with anacrusis.
 6. Trochaic dimeter catalectic.
 7. Epitritic monometer, with anacrusis, and trochaic dimeter brachycatalectic.
 8. Epitritic monometer, with anacrusis, and cretic.
 9. Epitritic monometer, with anacrusis, and trochaic dimeter brachycatalectic.
 10. Iambic monometer and trochaic dimeter catalectic.
 11. Epitritic dimeter.
 12. Epitritic dimeter, with cretic.
 13. Adonic, with anacrusis.
-

IX. Vss. 869–881 (Leipsic ed. 897–910).

ANTISTROPHÈ Θ'.

1. οὐκ ἔτ | ἵ τὸν ᾁ || θῖκτὸν | εἰμὶ ||
2. γὰς ἐπ' | σμφᾰλ || ὅν σεθ | ὥν
3. οὐδ' | ἐς τὸν Ἄ | δαῖσι | νᾶσον |
4. οὐδε | τᾶν Ὄλ || υμπι. | ἀν
5. εἰ | μῆ τᾶδε | χεῖρο | δεῖκτᾰ
6. πᾶσιν | ἄρμο || σεῖ βρότ | οῖς
7. ἀλλ' | ὡ κράτονῶν | εἶπέρ | ὅρθ' ἄκ | οὐεῖς
8. Ζεῦ, | πᾶντ' ἄνασσῶν, | μῆ λάθη
9. σὲ, | τᾶν τέ σᾶν ᾁ | θᾶνάτον | αἰεν | ἄρχαν
10. φθῖνοντ | ᾁ γάρ || Λᾶτ | οὐ πἄλ || αἴ | τᾶ
11. θέσφατ' ἔξαι | ροῦσον ἦδη
12. κοῦδάμον τι | μαις Ἀπόλλων | ἐμφάνης
13. ἔρ | ρεῖ δε τᾶ | θεῖα.

X. Vss. 1057–1067 (Leipsic ed. 1086–1097).

STROPHE I.

1. εῖπέρ ἔγω | μᾶντις | εῖμι ||
 2. καὶ κάτα γνῶμ | ἡν ἴδρις | }
 3. οὐ τὸν Ὄλ | ὑμπόν ἀπ | εἰρῶν }
 4. ὡ Κίθαιρῶν, | οὐκ ἔσει
 5. τὰν αὐρ | ἵον || πᾶνσελῆνον
 6. μη οὐ σὲ γέ | καὶ πάτρι | ὠτᾶν | Οἰδίποι
 7. καὶ τρόφον καὶ | μῆτέρ' αὐξεῖν
 8. καὶ χόρευεσθ | αἱ πρὸς ἥμῶν
 9. ὅς ἐπὶ | ἥρᾳ φέρ | ὅν
 10. τὰ τοῖς | ἔμοις || τύρανν | οῖς
 11. Ι | ἥιε | Φοῖβε, | σοὶ δὲ | ταῦτ' ἄρ | ἔστ' εἰ | ἥ .
-

1. Choriambic monometer and trochaic monometer.
 2. } Epitritic monometer and dactylic tetrameter.
 3. } Epitritic monometer and cretic.
 4. Iambic monometer and epitrite.
 5. Dactylic tetrameter.
 6. Epitritic dimeter.
 7. The same measure.
 8. Dactylic dimeter hypercatalectic.
 9. Iambic dimeter catalectic.
 10. Logaædic, with anacrusis and catalectic syllable.
-

X. Vss. 1068–1078 (Leipsic ed. 1098–1109).

ANTISTRÖPHE I.

1. τῖς σὲ, τέκνον, | τῖς σ' ἔ | τίκτε ||
2. τῶν μάκραιῶν | ὧν ἄρᾳ | }
3. Πᾶνδς ὄρ | ἔσσειβᾳ | τὰ ποὺ }
4. πρόσπελᾶσθεῖσ', | ἥ σὲ γέ

5. τὶς θύγατῆρ, | Δοξῖοῦ ; τῷ¹
 6. γάρ πλάκες | ἀγρόνῳ | μοῖ πᾶσ | αῖ φίλαι .
 7. εἴθ' ὁ Κῦλλα | νᾶς ἄνασσῶν
 8. εἴθ' ὁ Βάκχει | δὲς θέος ναι-
 9. ὃν ἐπ ἄκρ | ὃν ὅρε | ὃν
 10. εὐρῆμ | ἀ δέξ || ἄτ' ἐκ | τοῦ
 11. Νυμφ | ἀν Ἐλι | κῶνιδ | ὃν αῖς | πλειστὰ | σῦμ-
παιζ | ει.
-

XI. Vss. 1155–1165 (Leipsic ed. 1186–1195).

STROPHE iā.

1. 'Ι | ὡ γενέαī | βρότῶν
 2. ως ὑ | μᾶς ἵσα καī | τὸ μῆ-
 3. δὲν ζώ | σᾶς ἐνάριθμ | ὡ
 4. τὶς | γάρ, τὶς ἀνῆρ | πλέον
 5. τᾶς εὺ | δαιμόνιᾶς | φέρει
 6. ἢ τοσ | οὐτὸν ὄσον | δόκειν
 7. καὶ δόξ | ἀντ' ἀπόκλι | ναι
 8. τὸ σόν | τοὶ πάραδεῖγμ' | ἔχων
 9. τὸν σὸν | δαιμόνα, τὸν | σὸν ὡ
 10. τλάμον | Οἰδίποδα, | βρότῶν
 11. οὐ | δένα μάκαρις | ὡ.
-

1. Glyconic.
2. Glyconic, with a spondee in the base.
3. Pherecratic.
4. Glyconic.
5. Glyconic, with a spondee in the base.
6. Glyconic, with a trochee in the base.
7. Pherecratic.
8. Glyconic, with an iambus in the base.

1. The choriambus in this line answers to the iambic syzygy in the corresponding verse of the chorus. Compare Hermann, *Elem. Dectr. Metr.* p. 160, *ed. Lips.*—*Id. Epit.* p. 160.

9. Glyconic, with a spondee in the base.
 10. Glyconic, with a trochee in the base.
 11. Pherecratic.¹
-

XI. Vss. 1166–1176 (Leipsic ed. 1196–1203).

ANTISTROPHE ιά.

1. δσ | τις καθ' υπέρ | βολᾶν
 2. τοξεύ | σᾶς ἔκρατή | σᾶς τοῦ
 3. πάντ' εὺ | δαιμόνδς ὄλο | οὐ
 4. ω | Ζεῦ, κατὰ μὲν | φθίσας
 5. τὰν γαμψ | ὠνυχά πᾶρθ | ἐνός
 6. χρησμῷ | δῶν· θάνατῶν | δ' ἔμφ
 7. χώρᾳ | πύργος ἀνέστ | ἀς
 8. ἐξ οὐ | καὶ βάσιλεὺς | καλεῖ
 9. ἐμὸς, | καὶ τὰ μεγίστ' | ἔτι-
 10. μάθης, | ταῖς μεγάλαια | ἵν εν
 11. Θή | βαῖσιν ἀνᾶσσ | ὡν.
-

XII. Vss. 1177–1187 (Leipsic ed. 1204–1212).

STROPHE ιβ'.

1. τάνυν | δ' ἄκουν || εἰν, | τις ἀθλ | ἵω || τέρος |
 2. τις εν | πόνοισ || ἵν, | τις ἀ | ταις ἀγρ | ἵαις
 3. ξύνοι | κός ἀλλ || ἀγρ | βίον |
 4. ἵω κλεῖνον | Οἰδί | ποὺ κάρ || ἀ
 5. ώ μεγ | ἀς λίμ || ἥν
 6. αὐτός | ἥρκεσ || ἵν
 7. παιδί | καὶ πάτρ || ἵ
 8. θάλαμῆ | πόλω || πέσειν
 9. πῶς πότε, | πῶς πόθ' | αἱ πάτρ | ωαῖ σ' |
 10. ἀλόκες | φέρειν, || τάλας |
 11. σῆγ' ἔδυνασθη | σᾶν ἔς | τόσον || δέ.
-

I. The first syllable of the choriambus is resolved into two short.

1. Iambic monometer hypercat. and dimeter brach.
 2. Iambic monom. hypercat. and ischiorrhogic iambi.
 3. Iambic dimeter. .
 4. Antispastic monom. and trochaic monom. hypercat.
 5. Trochaic monometer hypercatalectic.
 6. The same measure.
 7. The same measure.
 8. Iambic dimeter brachycatalectic.
 9. Logædic.
 10. Iambic dimeter brachycatalectic.
 11. Antispastic monom. and iambic monom. hypercat.
-

XII. Vss. 1188–1198 (Leipsic ed. 1213–1222).

ANTISTROPHE ιβ'.

1. ἔφευρ | ἐ σ' ᾁ || κόνθ' | ὅ πᾶνθ' | ὥρῶν || χρόνος |
 2. Δίκα | δίκαζ || εī | γάμον ᾁ | γάμον || πᾶλαι | ¹
 3. τέκνοντ | ᾁ καὶ || τέκνον | μενον. ||
 4. ἵω λᾶ̄ | εἰδὼν | τέκνον || *
 5. εἰθε | σ', εἰθε | *
 6. μῆποτ' | εἰδό || μᾶν
 7. δῦρομ | αī γάρ || ως
 8. περιάλλ | ιάκχ || ιῶν |
 9. ἐκ στόμα | τῶν τὸ | δ' ὥρθον | εἰπεῖν |
 10. ἀνέπνευ | σὰ τ' ἐκ | σεθεν |
 11. καὶ κατέκοιμησ | ᾁ τοῦ | μὸν ὅμι | ᾁ.
-

XIII. Vss. 1272–1282 (Leipsic ed. 1297–1306).

ANAPÆSTICS.

1. ώ δεῖν | δν ιδεῖν || πᾶθος ᾁν | θρῶποις ||
2. ώ δεῖν | δτάτον || πᾶντῶν | δσ' ἔγω ||
3. πρόσεκύρσ' | ηδή | τις σ', ώ | τλάμῶν ||

1. We have adopted Hermann's reading in this and the corresponding line of the strophe.

4. πρόσεβῆ | μᾶνιā ; || τῖς ὁ πῆ | δῆσāς ||
 5. μεῖζονā | δαιμῶν || τῶν μᾶ | κīστῶν ||
 6. πρὸς σῆ | δῦσδαē || μῶνī μοῖρ | ā (Parcēmiac.)
 7. φεῦ φεῦ | δῦστān'. || ἄλλ' οὐδ' | ἔστιδεῖν ||
 8. δῦνάμαι | σ', εθέλων || πόλλ' ἀνέρ | ἔσθαι ||
 9. πόλλα πῦ | θέσθαι, || πόλλα δ' ἄθρ | ησαī ||
 10. τοῖān | φρίκην || πάρεχεῖς | μοῖ. (Parcēmiac.)
-

XIV. Vss. 1283–1287 (Leipsic ed. 1307–1311).

ANAPÆSTICS.

1. aī aī, | aī aī, ||
 2. φεῦ, φεῦ | δῦστā || νός ἔγω. | ποī γās ||
 3. φερόμαι | τλāμῶν ; || πā μοī | φθῶγγā ||
 4. δīāπετē | τai τās || ἄīō | φόρāδῆn ||¹
 5. īō δαιμōn | īn' ἔξῆλλοū.²
-

XV. Vss. 1290–1293 (Leipsic ed. 1313–1316).

STROPHE iγ'.

1. īō | σκότοū ||³
2. νέφoς ἐμōn ἀπότρāπōn | ἐπίπλōμēnōn ἀφāτōn⁴
3. ἀδāμātōn τē κai | δῦσoύrīstōn ḥn
4. oīmoī. |⁵

1. Iambic monometer

2. Dochmiac dimeter.

1. A proceleusmaticus in the first place. On the admissibility of this foot into anapæstic measure, consult Hermann, *Elem. Doctr. Metr.* p. 243, ed. Glasg.

2. We have adopted Hermann's arrangement. "Ex mea descriptione versus ultimus constat duobus dochmiacis, quo genere versuum sāpe clauduntur systemata, iisque prāmisso proceleusmatico." Herm. ad loc.

3. With regard to the iambic monometer preceding the dochmiac measure, consult Seidler, *de Vers. Dochl.* p. 116, seq.

4. Respecting the resolution of the dochmias into eight short syllables, consult Seidler, *de V. D.* p. 63.

5. Regarded by some as a semantus trochee.

3. The same measure.
 4. Extra metrum.
-

XV. Vss. 1297-1300 (Leipsic ed. 1321-1324).

ANTISTROPHE *iγ'*.

1. ἵω | φίλος ||
 2. σὺ μὲν ἔμος ἐπίπολος | ἔτι μόνυμος ἔτι γάρ
 3. ὑπόμενεῖς μὲ τὸν | τύφλον κῆδευῶν
 4. φεῦ φεῦ. |
-

XVI. Vss. 1305-1310 (Leipsic ed. 1329-1334).

STROPHE *ιδ'*.

1. Ἀπόλλων τᾶδ' ἦν | Ἀπόλλ | ὡν, ὥ | φίλοι |
 2. ὅ καλα | τᾶδ' ἔμα | τελῶν | κακὰ τᾶδ' ἔμα πάθεα |
 3. ἐπαῖσ | ε δ' αὐ || τόχειρ | νῖν οὐ || τὶς ἀλλ | ἔγω ||
τλάμων |
 4. τὶ γάρ ἔδει μ' ὅραν |
 5. ὅτω | γ' ὅρων || τὶ μῆ | δέν ἦν || ἔδειν | γλυκῦ. ||
 6. ἦν ταῦθ', | ὅπως || πέρ καὶ | σὺ φῆς. ||
-

1. Dochmiac monometer and ischiorrhagic iambi.
 2. Ischiorrhagic iambi and dochmiac monometer.
 3. Iambic trimeter and semantus trochée.
 4. Dochmiac monometer.
 5. Iambic trimeter.
 6. Iambic dimeter.
-

XVII. Vss. 1311-1317 (Leipsic ed. 1337-1343).

STROPHE *ιέ*.

1. τι | δῆτ' ἔμοι | βλέπτον ἦ |
2. στέρκτον | ἦ πρόσ || ἦγόρ | ὅν
3. ἔτ' ἔστ' | ἄκον || εῖν | ἡδόν | ἄ φίλ || οἴ

4. ἀπάγετ' ἐκτόπιον | ὅτι ταχιστὰ μὲ
 5. ἀπάγετ' ὡ φίλοι | τὸν δλέθρον μέγαν
 6. τὸν κατάρατότατὸν | ἔτι δὲ καὶ θέοῖς
 7. ἐχθρότατὸν βρότων. |
-

1. Cretic dimeter, with anacrusis.¹
 2. Trochaic dimeter catalectic.
 3. Iambic monom. hyperc. and trochaic mon. hyperc.
 4. Dochmiac dimeter.²
 5. The same measure.
 6. The same measure.³
 7. Dochmiac monometer.
-

XVI. Vss. 1320–1325 (Leipsic ed. 1849–1854).

ANTISTROPHE ιδ'.

1. δλοῖθ' ὁστῖς ἦν | ὃς ἄπ' ἄγρ | ἵας | πεδᾶς |
 2. νδμᾶδος | ἐπίποδ | ἵας | ἐλάβε μ' ἄπο τε φόνου |
 3. ἐρρῦ | τὸ κᾶν || ἔσωσ | ἐν οὐδ | ἐν εἰς | χάριν || πρᾶσσων |
 4. τὸτε γάρ ἀν θᾶνῶν |
 5. οὐκ ἦν | φίλοι || σὺν οὐδ' | ἐμοῖ || τὸσονδ' | ἀχός. ||
 6. θέλοντ | ἵ κᾶ || μολ τοῦτ' | ἀν ἦν. || .
-

XVII. Vss. 1326–1332 (Leipsic ed. 1857–1863).

ANTISTROPHE ιέ.

1. οὐκ οὖν πάτρος | γ' ἀν φόν εῦς
 2. ηλθόν | οὐδε || νῦμφῃ | ὃς
 3. βρότοῖς | ἐκλῆ || θῆν | ὥν ε | φῦν ἄπ || δ
 4. νῦν δ' ἄθεος μέν εἰμ' | ἀνδσιῶν δε παῖς
 5. ὅμογενῆς δ' ἄφ' ὧν | αὐτός ἔφυν τάλας
-

1. Seidler, *de Versibus Dochmiacis*, p. 144.

2. *Ibid.*, p. 58.

3. Compare Hermann, *ad loc.*

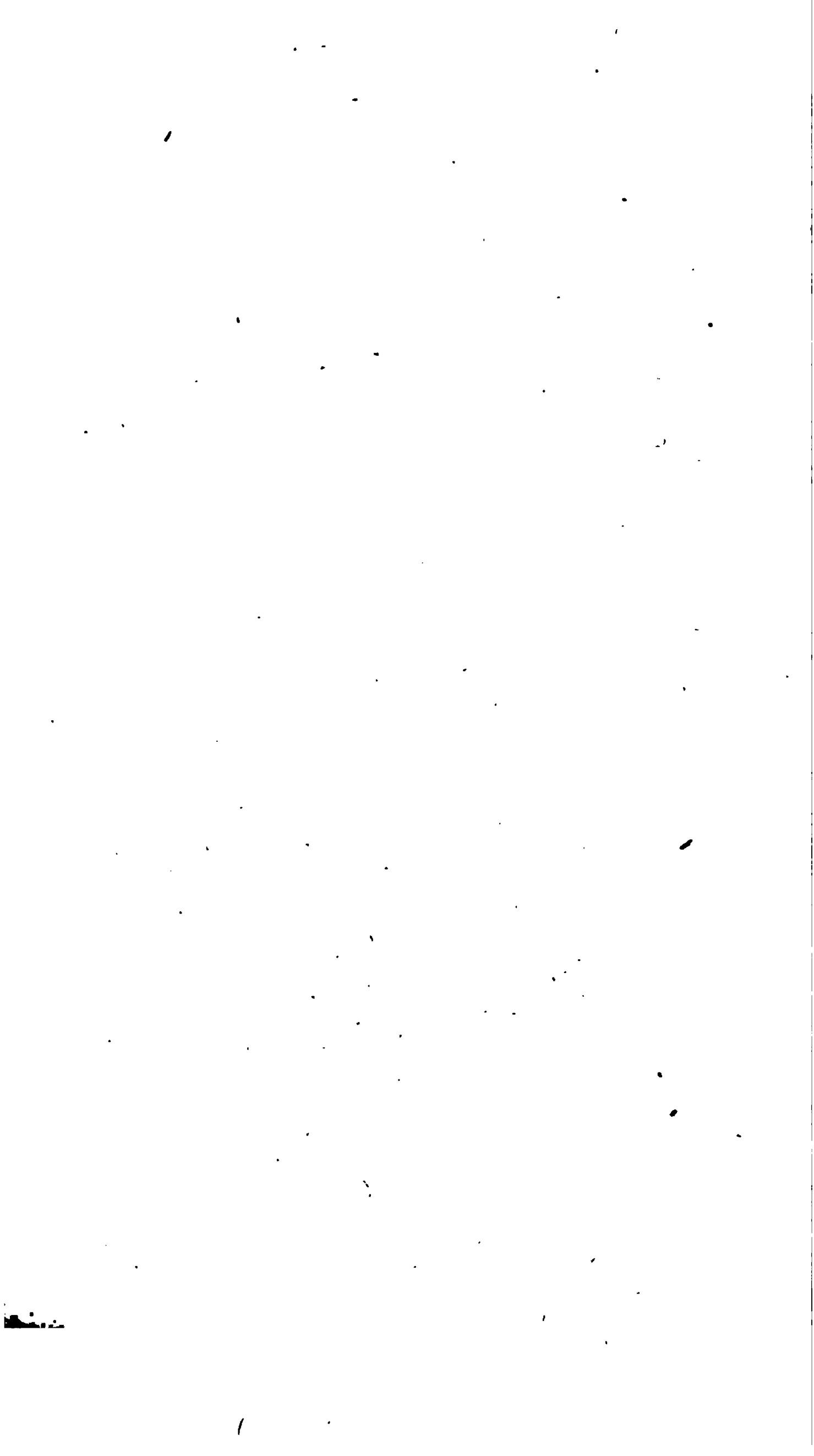
6. εἰ δέ τι πρέσβυτέρον | ἔφυ κάκοῦ κάκον
 7. τοῦτ' ἔλαχ' Οἰδίποους. |
-

XVIII. Vss. 1490-1496 (Leipsic ed. 1524-1530).

TROCHAIC TETRAMETERS CATALECTIC.

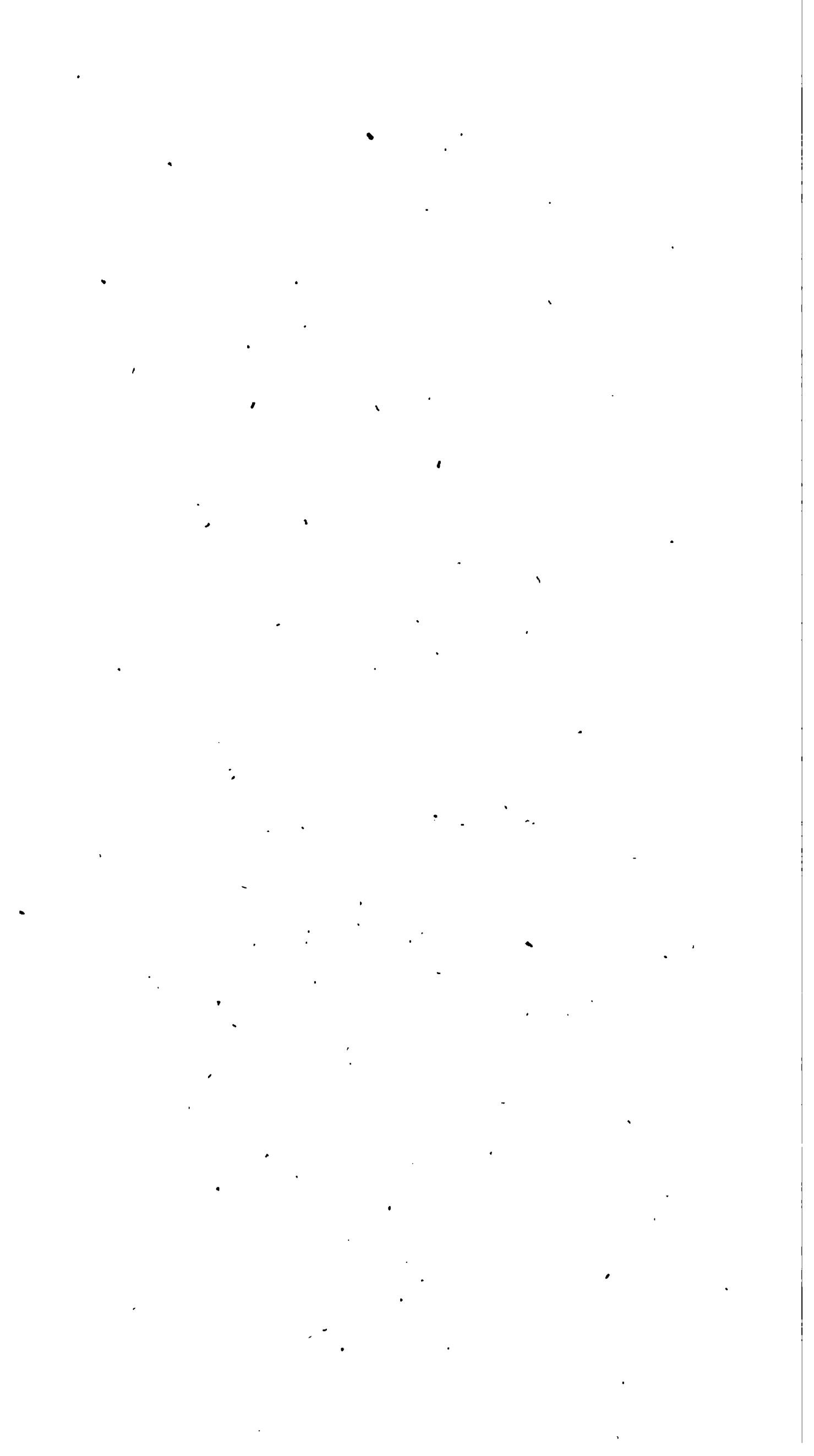
1. ω πᾶτρ | ἀς Θῆθ || ἡς ἔν | οἴκοι || λεῦσσαῖ', | Οἰδῖ ||
 ποὺς ὄδ | ἔ
2. δς τᾶ | κλεῖν' αῖν || ἴγματ' | ἥδη, || καὶ κράτ | ἴστος ||
 ἦν ἄν | ἥρ
3. ὁστῖς | οῦ ζῆλ || ω πόλ | ἴτῶν || καὶ τύχ | αἰς ἔπ ||
 ἴθλεπ | ὄν
4. εῖς ὄσ | δν κλῦδ || ὄντα | δεῖνης || σῦμφօρ | ἀς ἔλ ||
 ηλύ | θεν
5. ωστε | θνητὸν || δντ', ε | κεῖνην || τῆν τέλ | εῦται ||
 ἄν ἰδ | εῖν
6. ημέρ | ἄν ἔπ || ἴσκοπ | οῦντα, || μῆδεν | ὅλβις || εῖν
 πρῖν | ἄν
7. τέρμα | τοῦ δι || οῦ πέρ | ἀσῆ, || μῆδεν | ἀλγεῖν || δν
 πᾶθ | ὄν.

Q 2



P A R T I V.

INDO-GERMANIC ANALOGIES.



INDO-GERMANIC ANALOGIES.

I. OF LANGUAGE IN GENERAL.

I. The farther comparative philology carries back its researches into the earlier periods of the history of language, the more convinced do we become that all the spoken idioms of the globe have originated from one common source, and, consequently, that all the members of our race may trace their descent from one common parentage.

II. The idea of a primitive language for our species, though often made a subject of ridicule by the superficial and half-learned inquirer, rests on too firm a basis to be shaken, and connects itself too closely with the earliest traditions of our race, as recorded in the sacred writings, to leave any doubt of its truth on the mind of the philologist.

III. What this primitive language may have been is, of course, all uncertainty, and each investigator is here left to the conclusions of his own judgment. It would seem, however, that a very large portion of this early vocabulary consisted of terms which sought to imitate, by their sounds, the various movements of the natural world, such as the noise of thunder, the roaring of the tempest, the gentle or rapid flow of waters, and the different cries of the animal creation.

IV. The simple narrative of Scripture, which represents the Deity as bringing into the presence of our first parent the numerous creatures that peopled his new domains, in order that the progenitor of our race might give each its appropriate name, is only another way of stating that the germe of language is a faculty inherent in the soul, and that the appellations given by Adam to the various members of the animal kingdom consisted simply of imitations of their peculiar cries, or of attempts to express, in strong though inartificial terms, some striking peculiarity of structure.

V. Following up this idea, we will come naturally to the conclusion that, in the infancy of our species, a close sympathy, founded on immutable laws, must have united the visible to the intellectual world, and that the result of this sympathy manifested itself in a variety of simple but expressive sounds, which, by gradual combinations and progressive improvement, formed eventually the splendid fabric of language.

VI. The earliest spoken idiom of our race was necessarily analogous to the sensations which gave it birth. Melodious sounds were employed to express soft and gentle emotions ; sounds of a rough or harsh nature served to indicate what was painful or unpleasing ; beauty, activity, and strength were each depicted, as it were, by different intonations, and thus each syllable became a kind of musical note, the peculiar force of which we are still, in many cases, able to perceive, though so many ages have intervened.¹

VII. To pretend to analyze, however, at the present day, all these accordances of the soul of man with external nature ; to endeavour to show how each rapid perception of form, of movement, and of colour, affected in different ways the internal sense, and was then enunciated by some particular sound, is a task which presents insuperable difficulties, and bids defiance to the most ingenious hypotheses.

VIII. The utmost that we can ascertain respecting the earlier movements of language is simply this : that primitive words must have been comparatively few in number, and all of them monosyllabic ; that each element of these syllables, designating as it did some principal object, was soon applied, in various combinations, to a series of other objects analogous to the first, which last served in their turn as types for new analogies ; and that thus, by a progressive march, the same sounds became applied to a multitude of things, always more and more removed from each other, and the affiliation of which, though real, became continually less apparent.

IX. Guided by that instinct of comparison or assimilation so inherent in the human mind, thought, though infinite in its essence, submitted, nevertheless, to the restrictive forms of language, and yielded itself to general laws, which arranged in the same class all things that were susceptible of partial approximation. Hence we see, in the most ancient languages, and those that are nearest the infancy of our species, the ideas of height and depth, of hollowness and convexity, of light and heat, of cold and gloom, expressed by one and the same sound, as being of one and the same origin.

X. The rapid increase of the human family, and the corresponding increase of their relations and wants ; the modification of material objects by the inventive spirit of man, and his subjugation of the domain of nature, in order to adapt it more immediately to his use, all tended to the gradual but sure development of what had at first been little better than the union of a few simple sounds ; and language, departing in this way more and more from its monosyllabic, changed at last into what may be called a polysyllabic, character.

1. Eichhoff, *Parallel des Langues, &c.*, p. 4, seq.

XI. The division of the human family, by their necessary dispersion in quest of new and more distant abodes, soon brought about other and more important changes. Separated from each other by wide intervals, by mountains, rivers, and seas, intervals which great terrestrial revolutions contributed from time to time to increase, the various tribes that had migrated from home wrought out each their peculiar idiom under influences of the most opposite character. Melodious in the temperate regions of the globe, languid under the fires of the tropics, strong and rough amid the snows and ice of the north, language was employed under these different characters to depict respectively the contemplative life of the shepherd, the listless inactivity of the tenant of southern climes, and the menacing cries of hardy and warlike tribes ; and, in this way, what were at first intonations common to all, became, under each of these three distinct influences, as different as were the characters of the different tribes or races that employed them.

XII. Amid the various movements of our race, some tribes, in removing from the common centre of civilization, fell into barbarism ; while others, more fortunate, attained, in process of time, to a high degree of culture. Among the former, continually agitated and divided as they were by intestine wars, language, which had already begun to degenerate, broke off into a multitude of idioms, as vague and fluctuating as they were strange and incoherent. Among civilized communities, on the other hand, which, by reason of a fertile soil and peaceable possession, had it in their power to lead an intellectual life, and to make themselves acquainted with sciences and arts, language became more and more polished, and, extending itself in a constant and uniform manner, knew no other limits save the frontiers of the race. Hence we perceive that the idioms of Europe have all a common physiognomy, whereas those of the aborigines of our own country differ almost continually in the case of each petty tribe.

XIII. The conclusions, then, which we are authorized to draw from a careful examination of this most interesting subject are manifestly the following : 1. There was originally but one¹ single language ; 2. What are called languages are, in fact, only different dialects of this primitive tongue ; 3. The form of words varies, but their essence undergoes no

1. "Si se comparan hoy las muchas lenguas que hay esparcidas por la superficie del globo, se verá que todas ellas descienden de una sola, y que guardan tal hermandad y analogia en su estructura, que no serán otra cosa que la misma lengua primitiva variada, cambiada, enriquecida." (Zamacoa.)—"Il résulte de ces principes, que parmi les hordes les moins civilisées, il est impossible d'en trouver une seule dont le vocabulaire ne présente un certain nombre de mots également usités dans les dialectes les plus connus. Mais les 'innumeræ linguæ dissimillimæ inter se, ita ut nullis machinis ad communem originem retrahi possint,' voilà ce qu'on chercherait en vain sur notre globe." (Mérian, *Principes de l'Etude comparative des Langues*, p. 3; in notis.)

change ; 4. The essence of words is in the roots, and in the elements which compose these roots.

II. OF ROOTS.

I. In every word composed of several syllables, a single one alone of these comprises the fundamental idea of the word, and is termed the radical syllable. The others are merely accessory, and serve to modify the meaning of the primitive one.

II. All roots are monosyllabic, and consist generally of three letters, a consonant, a vowel, and a consonant.

III. With regard to what are erroneously styled dissyllabic roots, it will be well to bear constantly in mind the judicious observation of Adelung :¹ " Every word, without exception, may be reduced to a monosyllabic root, and ought to be so reduced if we wish to follow the path which nature has traced out for us. If the grammarians, who laboured on the Semitic tongues, misled by a blind regard for rabbinical authority, still hold to the doctrine of dissyllabic roots, this error only shows the proneness of man towards everything complicated and intricate, at the expense of simplicity and the clearest indications of nature."

IV. For example, to carry out the idea of Adelung, why are we to regard *katal* as a root in Hebrew, when we have in Latin *cæd-o*, and in English *cut*? Why call *karab*, *galal*, or *marar* radicals when they can be traced respectively to *kar*, *gal*, and *mar*? He who should doubt whether the roots just mentioned be really so or not, would doubt, in like manner, whether the syllables *cæd* in *cædo*, *car* in *caro*, *cap* in *capiro*, *mar* in *mare*, *κυλ* in *κυλιώ*, *ειλ* in *ειλέω*, be radicals, and would end by withholding his assent from the clearest and most positive principles.²

V. A similar error is sometimes committed even by those who investigate the Sanscrit language. Thus, in many of the elementary works published by them, we find such roots as *bri* or *bhri*, *djna*, *kram*, *strip*, *stou*, *tri*, *trip*, *trou*, &c. Now these are, in fact, only lengthened forms, including a contracted root, or one that has lost its vowel. The root of *bri* is *bar*, *ber*, &c., and the contraction has given *bri*. This radical may be traced in the Greek φέρ-ω, the Latin *fer-o*, and the English "to bear." The root of *djna* is *ken* or *ghen*, the consonant *g* being pronounced like *dj*, as in many English words; and this root may be traced in the Greek γιν-ώσκω and in the English *ken*. The root of *kram* is *kar*, lengthened into *karam*, and then contracted into *kram*. The root of *strip* is *sar*, *ser*, &c., preserved in the Latin *serp-o*, the Greek ἔρπ-ω, and the Latin *rep-o*,

1. *Mithridates*, vol. i., p. 301, seq.

2. *Mérian*, p. 10. Compare *Klaproth sur les Racines des Langues Sémitiques*, appended to *Mérian's work*.

belonging to the same source. The root of *ston* is *sat*, *sot*, *sout*, &c., whence the Persian *soutou* or *south-ou*, and the Latin *suad-eo*. And so, in like manner, of the rest.¹

III. OF ALPHABETICAL ARRANGEMENT.

I. The numerous points of resemblance that exist between different languages would be rendered still more apparent and striking, were we not often arrested in our inquiries by the change of consonants belonging to the same series, and which are often employed the one for the other.

II. In the European alphabets the utmost confusion prevails. The series of consonants is nowhere apparent in them, and there is nothing by which we can perceive the relations which consonants produced by the same organ respectively bear to each other, and the propriety which exists for their being mutually interchanged. This propriety gives rise to an almost infinite number of variations, to which we find it extremely difficult to accustom ourselves, from the irregular disposition of our own alphabetic characters.

III. The alphabet of the Sanscrit tongue is in this respect much more philosophically arranged, though still even its disposition is far from being perfect.

IV. The order in which the Sanscrit letters are arranged is as follows :

FIRST SERIES. Long and short vowels and diphthongs.

SECOND SERIES. Guttural consonants and their modifications.

k. k'h. g. gh. ng.

THIRD SERIES. Palatals, which have an analogy with the preceding :

tch. tchh. dj. djh. ny.

FOURTH SERIES. Consonants which the grammarians designate by the name of cerebrals.²

t. th. d. dh. n.

FIFTH SERIES. Dentals.

t. th. d. dh. n.

SIXTH SERIES. Labials.

p. ph. b. bh. m.

1. *Mérimi*, p. 29, seq.

2. The cerebrals are pronounced by turning and applying the tip of the tongue far back against the palate, which producing a hollow sound, as if proceeding from the head, is distinguished by the term *murdhangya* or cerebral. (Wilkins, *Sanskrit Grammar*, p. 8.)

SEVENTH SERIES. Semivowels.

y. r. l. v.

EIGHTH SERIES. Sibilants and aspirates.

j. ch. s. h. x.

V. This arrangement would be more regular if the sibilant and aspirated consonants followed immediately after the palatals, for they often confound themselves with these.

VI. An alphabet rectified in this way will present four series of homogeneous consonants, under which all those which one can imagine, and that can only be modifications of the former, easily admit of being ranged.¹ Thus :

I.	II.	III.	IV.
k.	s.	n.	r.
k'h.	j.	m.	l.
g.	ch.	b.	y.
ng.	h.	p.	
tch.	kh.	f.	
dj.		v.	
t.			
d.			

VII. There exists an affinity between the first and second series by means of the mutual relations which *k*, *k'h*, and *g* have with *kh* or *h* aspirated, and by means of those which *t*, *d*, *tch*, *dj*, bear to *ch*, *s*, and *j*.

VIII. The third and fourth series have fewer points of contact. Nevertheless, *g* often changes into *h*, *kh*, and *v*; the letters *f* and *h* are often confounded; the *v* of the third and the *y* of the fourth series connect themselves with the vowel sounds; the liquids *l*, *m*, *n* frequently supply each other's place; while, in many idioms, *n*, *d*, and *r* are also confounded.

IX. The mutual interchange of vowels is of so frequent occurrence that it cannot be taken at all into account in the comparison of languages and dialects. Indeed, it often happens that, in the same idiom, the difference of vowel sounds only serves to indicate certain modifications of the root.

First Example. Drawn from the French.

J'-ai, tu *a-s*, ils *o-nt*, j'-*a-v-ais*, j'-*eu-s*, j'-*au-rais*.

Second Example. Drawn from the change of vowels in the Ger-

1. *Mérian*, p. 32.

man word *stein* (stone), which in the different cognate dialects varies as follows:

German	.	.	.	stein.
Gothic	.	.	.	stains.
Anglo-Saxon	.	.	.	stan.
English	.	.	.	stone.
Dutch	.	.	.	steen.
Cimbric	.	.	.	stoane.
Islandic	.	.	.	steirm.
Frison	.	.	.	sting.
Swedish	.	.	.	sten.
Danish	.	.	.	steen.

X. In the words *liebe* (love) and *lieben* (to love), not only the vowels, but the very consonants are modified. Thus:

German	.	.	.	liebe.
Sclavonic	.	.	.	liuby. /
Illyrian	.	.	.	glouba.
Vende	.	.	.	liobotch.
Anglo-Saxon	.	.	.	lufe.
English	.	.	.	love.
Dutch	.	.	.	liefde.
Frison	.	.	.	livoe.
Finnish	.	.	.	giouve.
Permian	.	.	.	lioubow.

XI. The case is the same with the German word *graben* (to hollow out).

Gothic	.	.	.	graba.
Old German	.	.	.	grapo.
German	.	.	.	graben.
Danish	.	.	.	grave.
Swedish	.	.	.	græfva.
Estonian	.	.	.	krawi.
Lappish	.	.	.	grouoptia.
Finnish	.	.	.	ravi.
Russian	.	.	.	rov.
Georgian	.	.	.	rowi.
Illyrian	.	.	.	rouppa.

XII. A remark here very naturally presents itself: if variations such as these occur in dialects which belong all, or nearly all, to one and the

same family, what must the changes be that occur in dialects belonging to different families of languages! And this single remark will serve us as a guide in many an intricate speculation into linguistic affinities.

XIII. Let us now pass to the variations of consonants, and give a few examples in each of the series indicated under § VI.

FIRST AND SECOND SERIES.

German	.	<i>kirche</i>	church.
English	.	<i>church</i>	
Sclavonic	.	<i>tserk-ov</i>	
Swedish	.	<i>kyrka</i>	
Danish	.	<i>kirk</i>	
German	.	<i>gieb-el</i> and <i>gipf-el</i> ¹	summit.
Arabic	.	<i>djeb-el</i> and <i>gheb-el</i>	
German	.	<i>kopp-e</i>	
Sclavonic	.	<i>sop-ka</i>	
Turkish	.	<i>top-a, tub-e, tepp-e</i>	
English	.	<i>top</i>	
Swedish	.	<i>topp</i>	
German	.	<i>kehl-e</i> ²	throat.
Latin	.	<i>gul-a</i>	
French	.	<i>gueul-e</i>	
Armenian	.	<i>koul</i>	
Georgian	.	<i>ghel-i</i>	
Arabic	.	<i>h'elq</i>	
Mongul	.	<i>khol-oï</i>	
Old German	.	<i>khel-e</i>	
German	.	<i>zahn</i>	tooth.
Dutch	.	<i>tand</i>	
Swedish	.	<i>tand</i>	
Latin	.	<i>dens</i>	
French	.	<i>dent</i>	
Hebrew	.	<i>chen</i>	
German	.	<i>kopf</i>	head.
Dutch	.	<i>hoofd</i>	
English	.	<i>head</i>	
Swedish	.	<i>hufved</i>	
Danish	.	<i>hoved</i>	
German	.	<i>haupt</i>	
Samoiede	.	<i>ngaib-a</i>	

The interchange of *T* and *D*, and of *P* and *B*, is very common in German. That of *F* and *H* is frequent in Spanish. Thus, from the Latin *facere*, the Spanish forms *hacer*; from *filius*, *hijo*; from *formosus*, *hermoso*.

1. Compare the English *gable*.
2. Compare the English *hollow*.

The interchange of *F* and *Kh* exists in the different dialects of Japan. Thus, the inhabitants of the isle of Sikokf say

<i>Khirando</i>	for	<i>Firando</i> ,	the name of a city.
<i>khana</i>	"	<i>fena</i> ,	the nose.
<i>khassi</i>	"	<i>fassi</i> ,	a bean.
<i>khebi</i>	"	<i>feb</i> ,	a snake.
<i>khisa</i>	"	<i>fisa</i> ,	the knees.
<i>khone</i>	"	<i>fone</i> ,	a bone.
<i>khourou</i>	"	<i>fourou</i> ,	to shake.

The interchange of *S*, *H*, or *Kh*, is also very frequent. For example,

German,	<i>salz</i> , salt,	Breton,	<i>hal-on</i> .
Latin,	<i>sal</i> ,	Old German,	<i>hall</i> . ¹
Slavonic,	<i>serdtse</i> , heart,	German,	<i>hertz</i> .
Slavonic,	<i>zim-a</i> , winter,	Greek,	<i>χεῖμα</i> ,
		Latin,	<i>hiems</i> .

Changes also take place between the sibilants and gutturals. Thus,

Armenian	<i>sar</i>	}
Hebrew	<i>har</i>	
Greek	<i>δρος</i>	
Slavonic	<i>gor-a</i>	
Afghan	<i>ghar</i>	
Arintse (Siberia)	<i>kar</i>	

mountain.²

There is also an affinity between *K* and *Sh*. Thus, many Sanscrit roots which commence with *Sh* begin in Latin and Greek with *C* or *K*; as,

Sanscrit, <i>shouin³-a</i> ,	a dog,	Latin, <i>can-is</i> , Greek, <i>κύων</i> .
" <i>sham-a</i> ,	softness,	" <i>com-is</i> .
" <i>shad-a</i> ,	to fall,	" <i>cad-ere</i> .
" <i>shach-a</i> ,	to kill,	" <i>oc-cis-us</i> , <i>cas-us</i> .

THIRD SERIES.

The letters *M*, *B*, *P*, are employed for one another in the Turkish dialects. Thus, for

<i>bouz</i> ,	they say	<i>mouz</i> ,	ice.
<i>boinuz</i> ,	" "	<i>moimuz</i> ,	a horn.
<i>Bahhmout</i> ,	" "	<i>Mahmoud</i>	(a name.)
<i>michik</i> ,	" "	<i>pichik</i> ,	a cat.

1. Hence the name of the city of *Halle*, derived from the neighbouring salt-mines.

2. This interchange is very frequent in Greek and Latin; as, *λόγος*, *serpo*; *ξεῖμα*, *sal*, &c.

3. Compare the German *hund* and the English *hound*.

The root of the Latin *faba*, "a bean," is found in the Slavonic *bab* and in the French *feve*. So also numerous instances might be cited where F is put for B and B for V.

FOURTH SERIES.

In all languages there is a mutual and very frequent change between L and R. Thus,

Greek, πῦρ,	.	fire,	.	Russian, <i>pyl</i> .
" φράγελλον,	.	a scourge,	.	Latin, <i>flagellum</i> .
" λείριον,	.	a lily,	.	" <i>lilium</i> .
Latin, <i>titulus</i> ,	.	a title,	.	French, <i>titre</i> .
" <i>epistola</i> ,	.	an epistle,	.	" <i>épitre</i> .
" <i>capitulum</i> ,	.	a chapter,	.	" <i>chapitre</i> .
" <i>apostolus</i> ,	.	an apostle,	.	" <i>apôtre</i> .
" <i>ulmus</i> ,	.	an elm,	.	" <i>orme</i> .

The Japanese, in the greater part of their provinces, cannot pronounce L, but use R in its stead, while with the Chinese the case is directly the reverse.

The vowel that is found between two consonants in the root often disappears, and the two consonants then follow in immediate succession. Thus,

Greek, χαράπτω,	.	German, <i>kratzen</i> .
" κολάπτω,	.	" <i>klopfen</i> .
" κολούω,	.	" <i>klieben</i> .
" χηλή,	.	" <i>klaue</i> .

IV. OF THE AFFILIATION OF LANGUAGES.

I. It is a common but very great error, to represent languages as proceeding from one another in a kind of perpendicular line of descent, one tongue disappearing in order to make way for another.

II. The true doctrine represents all languages as moving on, side by side, from one common source, some developing themselves and attaining to maturity at an earlier, others at a later period, but all pursuing an onward and simultaneous course, and no one of the number proceeding from or produced by the other.

III. It must be borne in mind, however, that we are here speaking of separate and distinct languages, such as the Sanscrit, the Greek, the Latin, German, &c., and not of such as are merely corrupt dialects of some parent tongue, or, in other words, that same tongue reappearing in an altered and more barbarous form. Thus, the Italian, French,

Spanish, and Portuguese are only, in strictness, so many corrupt dialects of the parent Latin ; and yet, at the same time, they may be truly said to possess an affiliation among themselves.

IV. This affiliation between the Italian, French, Spanish, and Portuguese, will serve to explain what we mean by affiliation in the case of the Indo-Germanic tongues. As the former all sprang from one common source, the Latin, and have pursued an onward route, side by side, so the Zend, the Sanscrit, the Greek, the Latin, the German, and other Indo-Germanic tongues, have all come from some parent tongue, now lost, and have all pursued routes side by side with each other, some of them attaining to an early, others to a late maturity. To quote the graphic language of Ovid,

*"Facies non omnibus una,
Nec diversa tamen, qualem decet esse sororum."*

V. OF THE INDO-GERMANIC TONGUES.

I. The term Indo-Germanic is applied by philologists to the group of nations extending from India, along central Asia, and throughout the Continent of Europe.

II. This group, more strictly speaking, is divided into six principal families, the *Indian*, *Persian*, *Greco-Roman*, *Slavonic*, and *Celtic*.

III. All the languages coming under the general appellation of Indo-Germanic, whether in India, Persia, or Europe, and whether considered with reference to their structure or phraseology, are originally identical ; that is to say, they are composed of the same primitive roots, which the influence of climate, of national pronunciation, and of logical combinations, has in various degrees affected and modified.

IV. Before entering, however, more fully into the analogies between these tongues, we will give a brief sketch of each language, in order that the points of resemblance between them may be more clearly understood.

INDIAN LANGUAGES.

I. At the head of these is to be placed the *Sanscrit*, the sacred idiom of the Brahmins, and the common source of all the languages of India. Its name means "complete," "perfect," or "altogether finished," from *sam*, "altogether," and *krita*, "done ;" and hence is equivalent to the Latin *confectus*.¹

II. This very name "Sanskrit" is one among many proofs of the high antiquity of the language ; for if it plainly point to an antecedent state

1. Wilkins's *Sanscrit Grammar*, p. I.—Bopp, *Vergleichende Grammatik*, p. iv.

of the tongue in question, when as yet the language had not become completely settled, and if, as has been well ascertained, the most positive literary monuments carry back the Sanscrit, in its actual form, to more than fifteen centuries before our era ; for how long a period must it have existed prior to this, in a fluctuating and changing state, before it finally settled down into an established tongue, and became entitled to the appellation of "completely formed!"

III. The Sanscrit has an alphabet of fifty characters ; but, upon examining their powers with some degree of care, the number of simple articulations may be reduced to twenty-eight, namely, five vowels, and twenty-three consonants.¹

IV. Sanscrit nouns are of three genders, masculine, feminine, and neuter. They have three numbers, singular, dual, and plural, and they are declinable through eight cases in each number.²

V. The names of the cases are, the nominative, vocative, dative, accusative, ablative, locative, instrumental, and genitive. The force of these will be explained more fully hereafter.

VI. The Sanscrit verb has two voices, the active and passive ; but the active voice has two forms, one with the ordinary transitive meaning, and the other with a reflexive or intransitive force, indicating that some action is exerted on the agent himself, or for his advantage or disadvantage. This latter form is analogous to the middle voice in Greek.

VII. The moods in Sanscrit are five in number, the indicative, potential, imperative, precative, and conditional. Besides these, there occur in the Vedas fragments of another mood, which the grammarians term *let*, and which corresponds to the Greek subjunctive.

VIII. The indicative has six tenses, namely, a present, three preterits, and two futures. The conjugations are ten.

IX. The syntax of the Sanscrit is simple and logical, and the facility in compounding words, which the language so abundantly affords, opens one of the widest fields imaginable for the culture of poetry. Hence poetic writing enjoyed a decided ascendancy during all the four ages of Indian literature. The primitive and religious epoch, marked by the Vedas, was soon followed, about the time of the heroic ages, by the laws of Menu, the Pouranas, or Annals of Mythology, and the gigantic poems of Ramayan and Mahabharat, which celebrate, the one the conquest of

1. Those pretended philologists who regard the number of alphabetical characters in the Sanscrit as a proof of the modern origin of the language, appear to forget that they are thus adducing an argument in favour of the very side which they seek to oppose. For if the appellation of "Sanskrit" was only given to the tongue in question after it was completely formed, how many centuries must it have existed before its alphabet was modernized by this large increase of characters !

2. Wilkins's *Sanskrit Grammar*, p. 36 and 121, seq.—Bopp, *Vergleichende Grammatik*, p. 617, seq.

Ceylon, the other a contest between two dynasties, and the authors of which poems, at once bards and philosophers, appear like two majestic figures, the rivals and contemporaries of Homer. Soon after this succeeds the elegant and polished era, a short period antecedent to Virgil, when Jayadevas produced his pastoral elegies, and Calidasas his beautiful poem of the *Sacountala*. After these commenced the decline of the language, which shows itself more and more in all subsequent productions.¹

X. The Sanscrit has ceased to be a spoken tongue, and is now studied in India as the Greek and Latin are with us. Even when in a living state, however, and at the period, too, of its greatest extension, it was only spoken by the privileged classes. The main body of the people employed what was called the *Pracrit*, that is, the "natural" or "spontaneous" tongue. This Pracrit contained the same elements as the Sanscrit, but under a rude and uncultivated form, and differing in each locality.

XI. Another language, more cultivated than the Pracrit, namely, the *Pali*, and which was spread formerly throughout the south of India, was adopted by the sect of the Buddhists, who, expelled by the Brahmins from their native land, carried beyond the Ganges into Thibet, and also into China, their dogmas, traditions, and literature, as preserved in their sacred books.

XII. Of the modern dialects of India, which have arisen from the intermingling of the ancient idiom with the languages of various races as brought in by conquest, we need only briefly speak. The most widely extended of these is the *Hindoostanee*, which, originating on the banks of the Indus, from the fusion of the Sanscrit and Arabic, has eventually established itself throughout all the Mogul empire and all Mohammedan India. The *Bengalee*, peculiar to the banks of the Ganges and to the worshippers of Brahma, has deviated least from the primitive language of the country. The *Mahratta* tongue in the north of the peninsula, the *Tamoul* and *Telinga* along the southern coasts, and the *Maldivian* in the isles of the same name, are the most important of those that remain, and are all in a greater or less degree derivatives from the Sanscrit, or, more correctly speaking, the Pracrit tongue.²

PERSIAN LANGUAGES.

I. The Persian family has for its primitive type the *Zend*, the sacred idiom of the magi, the language of Zoroaster, which, issuing from the same parent source as the Sanscrit, spread itself over the eastern part

1. *Eichhoff*, p. 22.

2. *Id.* p. 23.

of Asia, among the worshippers of the sun, and has been preserved for us in the valuable fragments that remain of the Zend-Avesta.¹

II. The Zend was in use among the ancient Persians, as the *Pehlvi*, another idiom intermingled with Chaldee, was spoken by the Medes and Parthians. More masculine and more concise than the Sanscrit, but less varied in their terminations, these two languages, appropriated to warlike tribes, were written in cuneiform characters before having special alphabets.

III. The theory of Rask attempts to explain the origin of the Zend and Sanscrit by a bold and ingenious hypothesis. According to this writer, the Scythian race had spread themselves, at a remote period antecedent to all positive history, over the whole of Northern and Central Asia, and had possessed themselves of India. The Japhetic race, however, advanced subsequently into India from the eastern part of Persia, conquered the northern and more central parts of the former country, and drove the Scythian hordes towards the southern coasts, where the remnants of the race are still, at the present day, distinguished by the darkness of their colour from the comparatively fairer hue of the Brahmins. Out of the Japhetic language were framed, according to Rask, the Sanscrit and Zend.²

IV. The Zend and the Pehlvi were displaced, about the commencement of our era, by the *Parsi*, a dialect of the same family, which, after being restricted for a long period to Persia proper, where it perfected itself more and more, became eventually, under the dynasty of the Sasanides, the dominant idiom of the whole empire. It preserved itself pure and unaltered until the period of the Mohammedan invasion, when, from a union of the Arabic with the national idiom, arose the modern Persian.

V. The modern Persian, notwithstanding its double origin, which places it in the same relation to the Zend as that in which the English stands to the German, is nevertheless distinguished by conciseness and force, and full of grace and poetic spirit. The monuments erected by its writers, the *Schahnameh* of Firdausi, and the *Gulistan* of Saadi, give it a high literary importance, and plainly show what it is still able to accomplish. Enriched at one and the same time by Arabic and Indian roots, the terminations of which it abridges, simple and clear in its syntax, expressive in its compounds, it is with good reason regarded as the most polished language of modern Asia.

VI. Around the Persian are grouped, at distances more or less re-

1. By the Zend-Avesta are meant the sacred writings of the early Persians, in which the religion of Zoroaster is set forth. The work was first made known to Europe by Anquetil.

2. *Ueber das Alter und die Echtheit der Zendsprache.* Berlin, 1826.

mote, certain rude and barbarous idioms, such as the *Afghan*, spoken in the kingdom of Caboul ; the *Beloutche*, on the confines of India ; the *Kourde*, among the mountaineers of Persia ; and, finally, the tongue of the Ossetes, in the range of Caucasus, which is the most remarkable of all, as affording indubitable traces of the great migration of Indian communities into Europe.

VII. Before leaving this subject it is important to remark, that the modern Persian contains not only Sanscrit, but a large number also of Zend roots, a fact which at once overthrows the opinion that the Zend was never a spoken language, but merely brought in as a sacred idiom from India.

GRÆCO-ROMAN LANGUAGES.

I. The Thracian, or Græco-Roman family of languages, divides itself into four branches, the Phrygian, Greek, Etruscan, and Latin.

II. The first or Phrygian branch is that comprising the languages, now extinct, that were formerly spoken in Asia Minor by the Phrygians, Trojans, Lydians, and in Europe by the Thracians and Macedonians : languages which now exist only in proper names (but which names are sufficient to establish the Indian affiliation of these tongues), and also in some fragments intermingled with the particular dialect of the Arnauts of Albania.

III. The second, or Greek, comprehends the Pelasgic idioms, or, in other words, the language of that active and intelligent race which peopled Thessaly, Epirus, the coasts of Italy and Asia Minor, and the continent and islands of Greece, and from the bosom of which sprang the Hellenes, who gave to Europe the most beautiful of its languages.¹

IV. The Greek, considered generally, is remarkable for its melody, for the abundance of its inflexions, for the delicate shades of meaning marked by the tenses of the verb, for its clear and highly logical syntax, and its richness and facility in compounding. In this last-mentioned respect, as well as in the fulness of its terminations, no language in the world approaches more closely to the Sanscrit than the Greek.

V. The third branch is that of the Etruscans or Rhaseni, of whose early history and of whose language so very little is known. As far as an opinion may be ventured, the origin of the race was a triple one, Pelasgic, Lydian, and Celtic, and their idiom, known only by some monumental inscriptions, which have never been satisfactorily elucidated, partook, in all probability, of the features of the Pelasgic, Lydian, and Celtic tongues.

1. The identity of the Pelasgic and Hellenic races is now generally acknowledged by scholars.

VI. The fourth branch is that of the Osci or Ausones, and of many other, if not all, of the Italian communities, the gradual blending of which with one another and with the Greek produced the Latin tongue. This last-mentioned tongue, concise and energetic, more Indian in its substance than even the Greek, but less varied in its terminations, and less pliant in the combining of words, underwent several changes before it acquired an established character, an event which only took place about the commencement of the Christian era.

VII. The Rustic Latin, or the idiom spoken by the lower orders of the people and by the soldiers in the military colonies, and which subsequently became more and more altered by invasions from the north, ended at last by transforming itself into various secondary idioms, which, adopted by the new conquerors of Rome, have prevailed since that period under the names of the Italian, French, Spanish, and Portuguese, throughout all the south of Europe.

VIII. The Walachian, spoken in a corner of Turkey in Europe, may also be regarded as a fragment of the Latin, which, by its admixture with the Slavonic, has assumed a form quite peculiar to itself, but which presents to the view but little culture, and possesses, therefore, but little interest.¹

GERMAN LANGUAGES.

I. The German race, spread over the whole of Northern Europe, appears to have been divided originally into several large tribes, the spoken idioms of which constitute five great branches, the Teutonic, Saxon, Anglo-Saxon, Norman, and Gothic.

II. The first of these, comprising the nations of Southern Germany, produced the High-German, the monuments of which can be traced back to the eighth century of our era, and which was spoken at the courts of the Franc and Saxon kings, until it was superseded at the former by the Romance tongue, and at the latter by the Allemannic, which last was the poetic idiom of the Minnesingers and of the Nibelungenlied. At last, from the impulse given by the writings of Luther, in the sixteenth century, arose the modern German, so conspicuous as a rich, picturesque, and energetic tongue. If this language has lost that variety of terminations which once brought it into so close an approximation with the Greek and the Sanscrit, if its conjugation is too restricted, and its periods are too complicated, it has, at the same time, however, an incontestable advantage over all modern tongues in the exact derivation of its words, in their almost unlimited composition, and, above all, in the tone-

1. Melnar, *Walachische Sprachlehre*, Wian., 1788.

accent, which, resting invariably on each radical syllable, imparts to the German an intellectual type, which no other idiom possesses to the same degree.

III. The second branch, that of Western Germany, comprises the old *Low-German* or *Saxon*, from which has arisen the patois at present prevailing along the German borders, the *Frison*, which is now extinct, on the borders of Holland, and the *Netherland*, which, remaining in an uncultivated state in the Flemish dialect, has, on the other hand, become in Holland a national and literary idiom.

IV. The third branch, a mixture of almost all the rest, was formed in England by the union of the Saxons, the Jutes, and the Angles, to whom were added, at a subsequent period, the Danes. Thus arose the Anglo-Saxon, the earliest monuments of which date from the eighth century of our era, and which language, about three centuries later, combining in its turn with the old-French brought in by the Norman conquest, gave birth to the English tongue..

V. The fourth branch, that of Northern Germany or Scandinavia, gave birth to the *Old Norman*, the sacred language of the Edda, superseded afterward by the Norwegian or *Icelandic*, in which the Scalds composed their sagas. This last-mentioned idiom also fell into disuse about the fifth century of our era, and from it arose the Swedish and Danish, two languages intimately connected with each other, which to the force and regularity of the German add a peculiar clearness and conciseness of their own, and the culture of which is far from being neglected.

VI. The fifth branch, formed from the conquering nations which covered Eastern Germany, but the dialects of all of whom are now extinct, is known to us merely by the *Mæso-Gothic*, some fragments of which are preserved in the Bible of Ulphilas. This precious monument of the fourth century, the most ancient that remains to us of the German idioms, displays to us, in its rich grammatical forms, the common bond that united these idioms to one another, and shows, at the same time, the affiliation, no less intimate and real, which connects them all with the Latin, the Greek, and the Sanscrit.

SLAVONIC LANGUAGES.

I. The Slavonic family, which occupies the eastern part of Europe, divides itself into but three branches, which may be denominated the *Servian*, *Tchekhe*, and *Letton*.

II. The first of these comprehends the eastern Slavi, whose language was the old Slavonic, employed, about the commencement of the ninth century, in the writings of Cyril, who was also the inventor of their alphabet. This old Slavonic has given birth to several dialects, still used

in Illyria and Servia, but it has become an ecclesiastical and dead language in Russia, where it has been superseded, in all the ordinary relations of life, by the *Russian*, which only differs from it, however, in some small degree.

III. The Russian language, but little known beyond the precincts of that empire, yields not; however, either to the Greek or the German in the abundance of its roots, the regularity of its derivations, or the happy combination of words, while, on the other hand, it surpasses the latter in sweetness and harmony. Around the Russian are grouped, with a striking analogy, the *Servian*, *Croatian*, and *Wende*, spoken by the Slavi of the Turkish and Austrian provinces.

IV. The second branch, that of the western Slavi, comprehends the *Bohemian*, formerly a cultivated tongue, and of which the *Slovaque*, in Hungary, is a rude dialect, the *Polish*, the *Wende*, and the *Sorabian*, the two latter of which remain still in an uncultivated state.

V. The third branch, very different in its character from the other two, which it in all probability preceded, is that of the central Slavi, whose primitive idiom, the *Prucze*, is now entirely extinct. The *Lithuanian*, however, and the *Letton*, spoken at the present day in Lithuania and Courland, still offer to the consideration of the philologist the most interesting subjects of comparison with the other Slavonic dialects, whose elementary forms they reveal to our view, as well as with the Sanscrit, with which they appear immediately connected.

CELTIC LANGUAGES.

I. This ancient family, which we have reserved for the end of the list, as having been the first that was separated, and, consequently, the farthest removed from its Asiatic source; is divided into two branches, the *Gaelic* and *Cymric*.

II. The Gaelic branch, that of the pure Celts, who fled to the northern part of England and to Ireland, is marked by frequent aspirations, by a scarcity of terminations, and by the monotony of its combinations, which leads to the supposition that there were earlier flexions than those which have reached us. This language, after having attained to a considerable degree of culture, still exists, in some obscure degree, in the Irish and the mountaineer-Scotch.

III. The Cymric branch, that of the Celto-Belgas, known at a later period by the name of Bretons, is remarkable for its moveable articulations and its close affinity to the Latin, the result of the Roman sway. It remains in two popular dialects at the present day, the *Welsh* in England, and the *Bas-Breton* or *Breyzad* in France.

Such are the languages that compose the Indo-Germanic group; and to an examination of the analogies between which we will now devote the remainder of this volume. We have omitted, in the enumeration above given, the Basque tongue, spoken in the southwestern part of Europe, and the Finnish dialects in the northeast. The reason is, because they present a physiognomy too different from that of all the languages we have just been considering to admit of their being ranked in the same class with them. It may be observed, however, that the Finnish dialects have borrowed many words from the German and Slavonic, while the Basque, notwithstanding its African origin, displays many points of contact with the Celtic and Latin.¹

VI. INDO-GERMANIC ANALOGIES.

I. In conducting the present inquiry, we will first turn our attention to the interchange of sounds, consonants as well as vowels, traceable in words etymologically corresponding to each other in the Sanscrit and its European and Oriental sister tongues.

II. It is highly probable that, in all languages, only the simple vowels *a*, *i*, and *u* primarily existed, and that all other vowels arose out of these three elementary sounds by mixture, or, in some instances, by their mutual influence when placed in close proximity to each other in the same word and in successive syllables.²

III. In Sanscrit, the short vowels *a*, *i*, and *u* only are represented by distinct characters; and if we consider the extreme accuracy with which, in the Dêvânâgari alphabet, all the varying articulations of the human voice are expressed, we are driven at once to the conclusion that, in the age when that alphabet was invented to fix the various sounds and combinations of sounds occurring in the Sanscrit language, the latter possessed no other short vowels but these.³

IV. It is even remarked by a recent writer,⁴ that, in the vernacular idioms now current in India, he never was able to detect any sounds similar to the Italian short *e* and *o* in the pronunciation of natives from all the different provinces of India.

V. In the Gothic, the short *e* and *o* are in like manner wanting, and the short German *e* corresponds to *a*, *i*, and *u* of the former tongue. Thus, for *faltha*, in Gothic, we have in German (*ich*) *falte*; and for the Gothic *giba*, the corresponding form in German is (*ich*) *gebe*.

1. Eichhoff, p. 24, seq.

2. Pott, *Etymologische Forschungen*, p. 1.

3. Pott, *l. c.*—*Journal of Education*, No. 20, p. 341.—Bopp, *Vergleichende Grammatik*, p. 3.

4. Colonel Vans Kennedy, *Researches, &c.*, p. 243.

SANSKRIT AND TEUTONIC.

1. *Vowel-changes.*

I. For the Sanscrit long *a* the Gothic has almost always long *o*, the long *a* being entirely wanting in this latter tongue. In contractions, however, this long *o* becomes short *a*. Sometimes, in Gothic, long *e* is found to correspond to the Sanscrit long *a*, as, for example, in the genitive plural of the masculine and neuter.

II. For *i* and *ī* in Sanscrit, the Gothic has *i* and *ei*, which last is everywhere equivalent to *ī*, and in the old High-German appears as such. In the modern German this old *i* is most commonly changed to *ei*. Thus, *mein* in German, *meina* the Gothic genitive, *mīn* in old High-German.

III. As a general rule, the *i* as a final vowel disappears entirely in German, and most commonly in Latin. Thus,

SANSKRIT.	GREEK.	LATIN.	GOTHIC.
<i>pari</i> ,	<i>περί</i> ,	<i>per</i> ,	<i>fair.</i>
<i>upari</i> ,	<i>ὑπέρ</i> ,	<i>super</i> ,	<i>ufar.</i>
<i>asti</i> ,	<i>ἐστι</i> ,	<i>est</i> ,	<i>ist.</i>
<i>santi</i> ,	<i>ἐντι</i> ,	<i>sunt</i> ,	<i>sind.</i>

IV. Wherever a final *i* occurs in Gothic and old High-German, it is, in fact, only a mutilated sound remaining from what was originally *j* followed by a vowel. Thus, the Gothic *hari* (exercitum) is mutilated from *harja*. The Sanscrit would require here *harya-m*, and the Zend, meeting the German half way, would be *hari-m*.

V. For the Sanscrit *ū* and *ū* the Gothic has *u*, which is for the most part short. Among the few examples, on the other hand, that exist of the long *u*, the following may be cited as giving the parent source of a well-known English term. Thus, in Sanscrit we have *dhrū*, "to stand firm," whence comes *dhruba*, "firm," "certain," "true;" and in old High-German *trūēn*, "to confide."

VI. For the Sanscrit diphthongs *ē* (formed from *a+i*) and *ō* (formed from *a+u*) the Gothic has *ai* and *au*, which, like the Sanscrit, are of one syllable, and most probably were pronounced as *ē* and *ō*. Thus, compare the Gothic *bauaima* (ædificemus) with the Sanscrit *b'avēma* (simus), and the Gothic *sunau-s* ("of a son") with the Sanscrit *sund-s*, which has the same meaning. In the old High-German these diphthongs appear as *ē* and *ō*, but are to be still regarded as equivalent respectively to *a+i* and *a+u*. Just as in Latin we have *amēmus* from *amaīmus*, and *bōs* from *boīs* (*βοῦς*) ; where the *u* changes before a vowel to *v*, as in *botis*, *bovem*. Compare, in farther illustration of this point, the following :

SANSKRIT.	GOTHIC.	OLD HIGH-GERMAN.
charēma (eamus),	faraima,	varēmēs.
charēta (eatis),	faraith,	varēt.
tebhyas (his),	thaim,	dēm.

2. Consonant-changes.

I. The German family of languages are influenced, as regards the interchange of consonants, by a remarkable law, according to which they change, with reference to the Greek, Latin, and, under certain restrictions, the Sanscrit and Zend, *tenues* into aspirates, as, for example, putting *h* for *k*, *th* for *t*, *f* for *p*; giving *tenues* for *mediae*, as *t* for *d*, *p* for *b*, and *k* for *g*; and, finally, *mediae* for aspirates, as *g* for *χ*, *d* for *θ*, and *b* for *f*.¹

II. The following table will show these changes more clearly, as well as those which take place in the old High-German.

SANSKRIT.	GREEK.	LATIN.	GOTHIC.	O. H. GER.
pāda-s,	πούς, ποδ-ός,	pes, ped-is,	fōlus,	vuoz.
panchan,	πέμπε,	quinque,	fimf,	vinf.
pūrṇa,	πλέος,	plenus,	fulls,	vol.
pīlī,	πατήρ,	pater,	fadrein, ²	vatar.
upari,	ὑπέρ,	super,	ufar,	ubar.
bhangh,		frangere,	brikan,	prēchan.
bhug,		frui, fructus,	brukon,	prūchōn.
bhrātr̄,		frater,	brōthar,	pruoder.
bhri,	φέρω,	fero,	baira,	piru.
bhrū,	δφρύς,			prawa. ³
kapāla,	κεφαλῆ,	caput,	haubith,	houpit.
tvam (Nom.),	τύ,	tu,	thu,	du.
tam (Acc.),	τόν,	is-tum,	thana,	dēn.
trayas (N. pl. M.),	τρεῖς,	tres,	threis,	dri.
antara,	ἔτερος,	alter,	anthar,	andar.
danta-m (Acc.),	δόντ-a,	dentem,	thuntu-s,	zand.
dvau (N. du),	δύο,	duo,	tvai,	zuēnē.
dakshinā,	δεξία,	dextra,	taihsvo,	zēsawa.
uda,	उद्वर,	unda,	vatō,	wazar.
duhitr̄,	द्वितीया,		dauhtar,	tohtar.
dvār,	द्वारा,	fores,	dauñ,	tor.
madhu,	मेथु,		meto. ⁴	

1. Grimm, *Deutsche Grammatik*, p. 584.—Bopp, *Vergleichende Grammatik*, p. 79, seq.

2. "Parents."

3. The English "drown" closely resembles the Sanscrit.

4. Compare English "mead," a drink.

<i>shouna,</i>	κύων,	<i>canis,</i>	<i>hunths,</i>	<i>hund.</i>
<i>hridaya,</i>	καρδία,	<i>cor, cord-is,</i>	<i>hairtō,</i>	<i>hérza.</i>
<i>aksa,</i>	δκος,	<i>oculus,</i>	<i>augō,</i>	<i>ouga.</i>
<i>asru,</i>	δάκρυ,	<i>lacrima,</i>	<i>tagr,</i>	<i>zahar.</i>
<i>pasu,</i>		<i>pecus,</i>	<i>faihu,</i>	<i>vihu.</i>
<i>svasura,</i>	έκυρός,	<i>socer,</i>	<i>svaihra,</i>	<i>suehur.</i>
<i>dasan,</i>	δέκα,	<i>decem,</i>	<i>taihun,</i>	<i>zéhan.</i>
<i>gnā,</i>	γνῶμι,	<i>gnosco,</i>	<i>kan,</i>	<i>chan.</i>
<i>gāti,¹</i>	γένος,	<i>genus,</i>	<i>kuni,</i>	<i>chuni.</i>
<i>gānu,</i>	γόνυ,	<i>genu,</i>	<i>knui,</i>	<i>chniu.</i>
<i>mahat,</i>	μέγαλος,	<i>magnus,</i>	<i>mikils,</i>	<i>mihil.</i>
<i>hansa,</i>	χήν,	<i>anser,</i>	<i>gans,</i>	<i>kans.</i>
<i>hyas,</i>	χθές,	<i>heri;</i>	<i>gistra,</i>	<i>këstar.</i>
<i>lik,</i>	λείχω,	<i>lingo,</i>	<i>laigō,</i>	<i>lēkōm.</i>

III. The Lithuanian language has allowed the consonants to retain their ancient places, almost without any change. The only alteration that occurs is the substitution of the *tenues* for the Sanscrit aspirated *tenues*, and of the *mediae* for the aspirated *mediae*. Thus,

LITHUANIAN.	SANSKRIT.
<i>rata-s</i> ("a wheel"),	<i>ratha-s</i> ("a wagon").
<i>busu</i> ("I will be"),	<i>bhavishyāmi.</i>
<i>ka-s</i> ("who"),	<i>ka-s.</i>
<i>dumi</i> ("I give"),	<i>dadāmi.</i>
<i>pats</i> ("a master"),	<i>pati-s.</i>
<i>penki</i> ("five"),	<i>panchan.</i>
<i>trys</i> ("three"),	<i>trayas</i> (N. pl. M.).
<i>keturi</i> ("four"),	<i>chatvaras</i> (N. pl. M.).
<i>ketwirtas</i> ("the fourth"),	<i>chaturtha-s.</i>
<i>szaka</i> ("a bough"),	<i>sākhā.</i>

IV. The following table shows a striking similarity between the Zend and the Gothic, in certain letters admitting an aspirate before them, and thus departing from the *tenuis* of the root. In Zend this remark applies principally to semivowels, and so also in Gothic. Thus,

GOTHIC.	ZEND.	SANSKRIT.
<i>thri</i> ("three," the root),	<i>thri,</i>	<i>tri.</i>
<i>thu-s</i> ("to thee"),	<i>thwoī,</i>	<i>tvē.</i>
<i>fra</i> (insep. prep.),	<i>fra,</i>	<i>pra.</i>

I. From the root *gan*, "to baget."

<i>frijo</i>	("I love"),	<i>āfrināmi</i> , ¹	<i>prīnāmi</i> .
<i>ahwā</i>	("river"),	<i>āfs</i> ,	<i>ap</i> (root).

V. Frequently, however, we have flections, or grammatical additions, which do not obey the laws regulating the interchange of consonants, but remain true to the primitive sound. Thus, the old High-German retains the original *t* in the third person singular and plural; as, for example, *hapet*, "he has," and *hapent*, "they have;" with which compare the Latin *habet* and *habent*. The Gothic, on the other hand, has *habaith* and *haband*. So, also, in the participle present, and in that of the passive voice, the old High-German adheres to the *t*, as *hapenter*, *hapeter*, whereas the Gothic, under the influence of the *n* that precedes, brings in the *d*; as, *habands*, gen. *habandins*; *habaith*, gen. *habaidis*.

SANSKRIT AND GREEK.²

1. Vowel-changes.

I. The short vowels *ă*, *ĭ*, *ű*, in Sanscrit, generally correspond to the Greek *a*, *ı*, *u*. The Greek language has seldom substituted these three vowels one for another; but its two short vowels, *e* and *o*, have each their share of the province which in Sanscrit is left to the *a* solely. The following examples may serve to throw some light upon this subject.

I. Sanscrit *a* corresponding to *a* in Greek.

1. In roots.

SANSKRIT.	GREEK.
<i>labh</i> ("to take"),	ΛΑΒ, λαμβάνω.
<i>das</i> ("to bite"),	ΔΑΚ, δάκνω.
<i>dam</i> ("to tame"),	ΔΑΜ, δαμάω.
<i>tan</i> ("to extend"),	ΤΑΝ, τανύω.
<i>han</i> ("to kill"),	ΘΑΝ, θάνατος.
<i>apa</i> ("off," "from"),	ἀπό.
<i>asru</i> ("a tear"),	δάκρυ.
<i>sata</i> ("a hundred"),	ἐκατόν
<i>a</i> (negative prefix),	ἀ-.

2. In terminations, suffixes, &c.

as, the termination of the accusative case of the plural number of masculine words, the crude forms of which end in a consonant, corresponding to the Greek *ας* in *λέοντ-ας*, &c.

1. "I bless," from the Sanscrit root *pri*, "to love," with the preposition *a* prefixed.

2. The Zend *afs* and Sanscrit *ap* denote "water," and the Gothic form is explained by the frequent change of *p* into *k*, for which the law that regulates the interchange of consonants requires *h*. Compare the Latin *aqua*.

3. Pott, *Etymol. Forsch.* p. 180.—*Journal of Education*, No. 20, p. 342, seq., where an able abstract is given by Rosen of part of the German work.

man is in Sanscrit the termination of a number of substantives, derived from verbal roots, and generally denoting the result of the action implied by the verb ; as, *ganman* (nom. *ganma*), " birth," from the root *gan*, " to beget," " to produce ;" *karmān* (nom. *karma*), " an action," " a deed," whether good or evil, from the root *kri*, " to do." To this termination corresponds the Greek suffix *-μα*, gen. *-ματος* ; as in *δράμα*, " a spectacle," " anything seen," from *δράω*, " to see ;" *δῆμα* and *δέμα*, " a tie," from *δέω*, " to bind," " to tie," &c.

an is in Sanscrit the termination of the crude form of the numerals for five, seven, eight, nine, and ten, *panchan*, *saptan*, *ashthan*, *navan*, *dasan*. The corresponding Greek numerals have dropped the final *n*, and three of them, *έπτα*, *έννεα*, and *δέκα*, have retained the *a*, while *πέντε* and *όκτω¹* have kept it only when placed in composition before other parts of speech ; as, *όκταέτης*, *όκταμηνος*, *πενταέτης*, *πεντάπηχυς*, &c.

II. Sanscrit *a* corresponding to *ε* in Greek.

1. In roots.

SANSKRIT.	GREEK.
<i>pat</i> (" to fall"),	ΠΕΤ,
<i>pach</i> (" to cook"),	ΠΕΠ,
<i>ad</i> (" to eat"),	ΕΔ,
<i>tap</i> (" to be hot"),	ΤΕΦ,
<i>taksh</i> (" to build"),	ΤΕΚΤ,
<i>abhi</i> (" near"),	ἐπί.
<i>pari</i> (" around"),	περί.
<i>aham</i> (" I "),	ἐγώ:
<i>hyas</i> (" yesterday"),	χθές.

2. In terminations, &c.

a, the augment of several forms of the preterit tense in Sanscrit, has in Greek become *ε*.

as in Sanscrit is the termination of the nominative case in the plural number of substantives, the crude form of which ends in a consonant, corresponding to the Greek *-ες* in *λέοντ-ες*, &c.

III. Sanscrit *a* corresponding to the Greek *o*.

1. In roots, &c.

SANSKRIT.	GREEK.
<i>sad</i> (" to go"),	ΟΔ,
<i>pad</i> (" to go"),	ΠΟΔ, ποῦς, ποδ-ός.

1. The *ω* in *όκτω* is thought to come from the *au* in *ashthan*, the nominative dual compare the Latin *octavus* from *octo*. (Pott, *Etymol. Forsch.* p. 88.)

<i>pati</i>	("master," "husband"),	<i>πόσις.</i>
<i>dama</i>	("house"),	<i>δόμος.</i>
<i>pra, prati,</i>		<i>πρό, πρός, προτί.</i>
<i>̥ama</i>	("alike," "the same"),	<i>δμο, in composition.</i>
<i>sah</i>	("he"),	<i>δ, δς (for ούτος, δε).</i>

2. In terminations, &c.

as is in Sanscrit the termination of the genitive case singular of substantives, the crude forms of which end in a consonant, corresponding to the Greek *ος* in *λέοντ-ος*, &c.

a, as the termination of the crude forms of a large number of Sanscrit nouns (substantives, adjectives, participles), corresponds, in the majority of instances, to *o* in Greek; as, *asva*, "a horse," *ἵππος*; *vrika*, "a wolf," *λύκος*, &c.

IV. The instances of words in which a Greek *i* corresponds to *a* in Sanscrit are few in number. The following are some of the principal ones:

SANSKRIT.	GREEK.
<i>pat</i> ,	<i>πίτνω.</i>
<i>khara</i> ("an ass"),	<i>κίλλος.</i>
<i>as</i> ,	<i>ἰσ-θι.</i>
<i>was</i> ,	<i>ἐσ-τία, Ionic ἵσ-τῖη.</i>

2. Consonant-changes.

1. Gutturals.

I. The guttural letters in Sanscrit and Greek generally correspond to each other. Thus, in the case of the Sanscrit *k*, we have the root *kri*, "to do," and in Greek *κραίνω*, "to accomplish," with which may be compared the Latin *creare*. So, also, *kapāla*, "the head," Gr. *κεφαλή* (Alexandrian *κεβαλή*); *kapi*, "an ape," Gr. *κῆπος*; *kumba*, "a vase," Gr. *κύβος*, &c.

II. Sometimes the guttural in Greek corresponds to a *y* or *i* sound in Sanscrit; as, *ἥβη*, Sanscrit root *yar* (compare the Latin *yuv-enis*), where, moreover, the *v* sound has passed into a *β*; and *ἥπαρ*, gen. *ἥπατ-ος*, where the Sanscrit has *yakrit* and the Latin *jecur*. The old form of *jecur* is thought to have been *jecuri*¹ (*jecurit*), which would supply the link.

III. Sometimes the Sanscrit *k* changes to a *π* in Greek. Thus we

1. Instances are found also in Gothic; thus, *sibun* (S. *saptan*); *fidvor* (S. *tshat-var*); *simf* (S. *pantsch*); *kinnus* (S. *hanu*); &c.

2. Pott, *Etymol. Forsch.* vol. i., p. 113; vol. ii., p. 290, 889.

have in Sanscrit, in the case of the interrogative pronouns and particles, *kas, ka, kim, &c.*, and in Greek the pronominal roots ΠΟΣ, ΙΗ, ΙΟΝ, whence come *ποῦ, πόθεν, πότερος, &c.* It is worthy of remark, that *κ* is used for *π*, however, not only in Ionic, as *κοῦ, κόθεν, κότερος, &c.,* but also in Æolic Greek, the oldest of the dialects, and more extensively, too, in this than in Ionic.¹ The Latin *qu*, equivalent to *κ*, may also be compared with this.

IV. The consonants *ksh* in Sanscrit answer to *ξ* in Greek (where the Æolians say *κσ*) ; as, *aksha*, "a chariot," Gr. ἄξων (*axis*) ; *daksha*, "the right," Gr. δεξιός. Sometimes, however, the *k* is preserved in Greek, but the *sh* changes into a *τ* ; as, *kshinōmi*, "to destroy," Gr. κτίννυμι ; *riksha*, "a bear," Gr. ἄρκτος ; with which may be compared *vakshas*, "a breast," in Latin *pectus*.

2. Palatals.

I. The palatal consonants in Sanscrit are *ch* and *j*, and their respective aspirates *chh* and *jh*. Neither of these sounds seems to have existed in Greek or Latin, and, accordingly, we must expect to find their places occupied by different letters in such words as are common to either of these languages with the Sanscrit. *Ch* has often passed over in Latin into *q*, and in Greek into *π* or *τ*. Thus,

SANSKRIT.

<i>chatur</i>	("four"),	Latin <i>quatuor</i> , Gr. τέσσαρες, Æol. πίσυρες.
<i>panchan</i>	("five"),	" <i>quinque</i> , Gr. πέντε, πέμπτε
<i>vach</i>	("to call"),	" <i>voco</i> , Gr. Φεπος.
<i>pach</i>	("to cook"),	" <i>coquo</i> , Gr. πέπτω.
<i>cha</i>	("and"),	" <i>que</i> , Gr. τε.
<i>paschat</i>	("after"),	" <i>post</i> .

3. Dentals.

I. The letters of the dental class, the common *t* and *d*, with their aspirates, and *n*, are very extensively used in Sanscrit, and have, for the most part, been preserved unchanged in such words as are common to the Greek and Latin with the Sanscrit. Thus, among others that might be cited,

SANSKRIT.

<i>trip</i>	("to satiate"),	Greek <i>τέρπω, τέρπομαι.</i>
<i>tap</i>	("to warm"),	Latin <i>teperē</i> , Gr. τέφρα, "ashes."
<i>tri</i>	("to cross"),	" <i>trans, intrare</i> , Gr. τέρμα.
<i>vrit</i>	("to turn"),	" <i>vertere.</i>
<i>tan</i>	("to stretch"),	Greek <i>τείνω, τάννυμι.</i>

1. Corinth. Dial. p. 412, 579, seq., et Bast. ad loc.

II. In some instances, the Sanscrit *t* has become *σ* in Greek, but remains unchanged in Latin. Thus,

SANSKRIT.

<i>tuām</i> ("thou"),	Gr. σύ, Dor. and Æol. τύ, Latin <i>tu</i> .
<i>chatur</i> ("four"),	Gr. τέσσαρες, Latin <i>quatuor</i> .
<i>pat</i> ("master," "husband"),	Gr. πόσις, Latin <i>potens</i> .

III. The instances where *d* has been kept unchanged are very frequent. The following are a few of the number :

SANSKRIT.

<i>ad</i> ("to eat")	Greek ἔδω, Latin <i>edo</i> .
<i>dam</i> ("to subdue"),	" δαμάω, Latin <i>domare</i> .
<i>da</i> ("to give"),	" ΔΩ, δίδωμι, Latin <i>do</i> .
<i>da</i> ("to cut"),	" δαίμαν, whence <i>daīs</i> .
<i>sad</i> ("to sit"),	" ΕΔ, ξέσηται, Latin <i>sedere</i> .

IV. The number of words with *n*, which letter has generally been preserved unaltered in all the cognate languages, is also considerable. The following may serve as specimens :

SANSKRIT.

<i>man</i> ("to think"),	Greek ΜΕΝ, μέμονα, Latin <i>memini</i> .
<i>nri</i> ("a man"),	" ἀνήρ.
<i>nau</i> ("a ship"),	" ναῦς, Latin <i>navis</i> .
<i>nas</i> ("to die"),	Latin <i>necare</i> , <i>nex</i> , Gr. ΝΕΚ, νεκρός, &c.

II. GRAMMATICAL ANALOGIES.¹I. *Ground-form.*

I. The Sanscrit settles the long-contested question whether the nominative is a case, or only the form from which cases are derived. In this language there exists a theme or ground-form entirely distinct from the nominative, and from which the nominative itself is formed by adding a distinctive termination.

II. Before we proceed to describe the manner in which the respective cases are formed, it will be important to make some general remarks on the end-vowels which connect the case-suffixes with these ground-forms in different words, and on the points of resemblance or difference, in this respect, between the Sanscrit and the other Indo-Germanic tongues.

III. The three ground-vowels *a*, *i*, *u*, appear in Sanscrit, as well short as long, at the end of the ground-forms of words. The short *a* is always either masculine or neuter, never feminine, and we find a corresponding *a* in Zend and Lithuanian. In the German dialects, however,

1. Bopp, *Vergleichende Grammatik*, p. 133, seq.

even in the Gothic, this *a* very seldom appears, and in the younger dialects is superseded by *u* or *e*. In Greek, the *o* of the second declension (*λόγος*) answers to this same *a*, as was also the case in the early Latin, where they said *domino-s* in the nominative for *dominu-s*.¹

IV. The Greek masculines of the first declension in *ā-s*, together with the form in *η-s*, proceeding from them, point at once to the connexion between themselves and the Sanscrit masculine *a*, while, on the other hand, their identity with the *o*-stem is shown by the termination *ov* in the genitive. So, too, in the compounds *μυροπώλη-s*, *παιδοτρίβη-s*, the vowel *η* appended to the roots ΠΩΛ and ΤΡΙΒ takes the place of the Sanscrit *a* in similar compounds, where in Greek the *o*-sound generally appears.

V. The short *i*, which is of three genders, answers to the same vowel in the other Indo-Germanic tongues. In Latin, however, this *i* is sometimes interchanged with *e*; as, *facile* for *facili*, *mare* for *mari*, where we may compare the Sanscrit root *vāri*, "water." In Greek, this same *i* is weakened, for the most part, before another vowel, into *e*.

VI. The short *u* also appears in Sanscrit in the three genders, like the Greek *v* and the Gothic *u*. To this corresponds the Latin *u* of the fourth declension.

VII. The long vowels *a*, *i*, *u* belong in Sanscrit mostly to the feminine, never to the neuter, very seldom to the masculine. In Zend, the long final *a* is shortened in polysyllables. So, also, in Gothic, where the Sanscrit feminine stem in *a* long changes to *o* long, this *o* becomes short *a* in flectionless nominatives and accusatives singular. The Latin also has shortened the old feminine long *a* in flectionless nominatives and accusatives, while the Lithuanian, on the other hand, preserves the *a* in the nominative long.

VIII. The long *i* appears most frequently in Sanscrit as the characteristic addition for forming the feminine stem. Thus, from *mahat* ("magnus") comes *mahati* ("magna"). The same thing occurs in Zend. The Lithuanian, however, has preserved this *i* as a feminine characteristic in the truest manner, for in this language an *i* is added to the old participle-suffix *ant*; and thus we have *esanti* ("she being") and *bu-sent-i* ("she about to be"). In Greek and Latin this long feminine *i* generally disappears, or else, when traces of it happen to be found, we also find, at the same time, some letter added as a kind of support for the case-ending. This addition is in Greek an *a* or *d*, in Latin a *c*. Thus, the Greek *ἡδεῖα* corresponds to the Sanscrit *svadu-i*, from *svadu*, "sweet." And so also in Greek, -*τρια* and -*τριδ* in *δρυγότρια*, and

1. Struve, über die Lat. Declin. p. 11.

ληστρίς, ληστρίδος, answer the same purpose as the Sanscrit *-tri* in *gan-tri*, which last again corresponds to the Latin forms *genetri-c-s, gen. genitri-c-is*.

IX. In such Greek forms as *γενέτειρα* the feminine *i* is removed one syllable back, and the same analogy prevails in *μέλαινα, τάλαινα, τέρεννα, &c.*, and also in such substantive forms as *τέκταινα, θεράπαινα, λέαινα*. The instances, in Greek where the feminine *i* is supplied by *a*, limit themselves to feminines from forms in *vτ*, where the *τ* changes to a *σ*, and the *v* is transformed into an *v* or *ι*, or else its place is supplied by the lengthening of the preceding vowel. Thus,

<i>ονσ-a,</i>	<i>εισ-a,</i>	<i>εσσ-a,</i>	<i>ᾶσ-a,</i>	<i>ῦσ-a,</i>
for <i>οντ-a,</i>	<i>εντ-a,</i>	<i>εντ-a,</i>	<i>αντ-a,</i>	<i>υντ-a.</i>

X. The long *u* appears in Sanscrit very seldom at the end of ground-forms, and is mostly feminine. The most usual terms with this are *vadhū*, "a wife;" *bhū*, "earth;" *svasrū*, "a mother-in-law;" *bhrū*, "the eyebrow." To this last corresponds the Greek *όφρυς*, which has also a long *v* in the termination of the nominative, though the short *v* in the genitive.

XI. Very few ground-forms in Sanscrit end in a diphthong. None in *ɛ*, and only one in *ai*, namely, *rai*, "a thing," "wealth," which in the nominative makes *rā-s* for *rai-s*, and is evidently the same with the Latin *res*.

XII. Ground-forms in *ð* are seldom found in Sanscrit. The only two thus far ascertained are *dyā*, "heaven," and *gō*. In the former of these the *ð* changes into *a* in the accusative; as, *dya-m*, with which we may compare the Latin accusative *diem*. The latter, namely, *go*, has several significations, the most common of which are, in the masculine, "a steer," in the feminine, "a cow," and also "the earth." For the last of these significations the Greek employs the form *γῆ* or *γᾶ*, but for the meaning of "bull," "cow," &c., it brings in the diphthong *ov*, and changes the old guttural letter into the cognate labial *β*, forming in this way *βοῦς*.¹

XIII. Ground-forms in *au* are also few in number in Sanscrit. The most remarkable is *nau*, "a ship," with which we immediately compare the Greek *ναῦς* and the Latin *navis*. This Sanscrit root *nau* is thought to have been originally *snau*, from *sna*, "to bathe," and which probably signified at first also "to swim," with which, in this sense, we may compare the Latin *na-to* and the Greek *νάω, νέω*. The digammated form *νāFeς* may easily be assimilated to the Sanscrit *nav-as*. In the Latin a foreign appendage presents itself; as, *navi-s, navi-bus*, for *nau-s, nau-*

1. Bopp, *Vergleichende Grammatik*, p. 146.

bus. As the half vowel *v* easily hardens into a guttural, we find a sister form for *nau*, *nav-am*, in the German *nach-en*, "a wherry," which in old High-German is *nacch-o*.

XIV. We now pass to the consonants. Of these, *n*, *t*, *s*, and *r* most frequently appear in Sanscrit at the end of ground-forms. All the other consonants are found only at the end of radical words that are of rare occurrence, and appended to certain verbal stems whose origin is not clearly established. Of the gutturals, again, namely, *k*, *kh*, *g*, *gh*, we find none at the end of the more familiar verbal stems, whereas in Greek and Latin they are of frequent occurrence, as ΦΠΙΚ, ΚΟΠΑΚ, ΦΛΟΓ, ΟΝΥΧ, ΔUC, ΒΟΡΑC, ΕΔΑC, ΛΕG, &c. The *d* seldom appears in Sanscrit ground-forms; the *t*, on the contrary, is of very frequent occurrence. The Greek, besides *r*, shows also *δ* and *θ*. We must be careful, however, not to regard such words as ΚΟΨΘ and ΟΡΝΙΘ in the light of simple roots. In the former of these the Θ is part of the root ΘΗ or ΘΕ, and the term denotes originally something *placed on the head*. In the latter case we trace the etymology to the Sanscrit *arani*, in Bengalee *oroni*, "a forest," whence the Greek δρυ, which, with Θ added from θέω, "to run" or "move swiftly," indicates a creature that flies swiftly through the woods, no unapt designation, certainly, of a bird.

XV. Ground-forms ending with a labial, the nasal *m* being included in this class, appear in Sanscrit only in the case of naked roots, as the last member of a compound, and even here not very often. We have, however, as an isolated root, the term *ap*, "water," whence the Latin *aqua*, the *p* being changed into *qu*, as in *quinque*, from the Sanscrit *pan-can*, "five," and a vowel being added. From this same *ap* comes the Latin *am-nis*, "a river," like *somnus* for *sopnūs*, and σεμνός for σεβνός.

XVI. Of the Sanscrit sibilants, the 's' and *sh* appear only at the end of radicals, and therefore but seldom. The *s*, on the contrary, becomes a closing letter for a very usual suffix in the forming of words; as, for example, in *as*, which is employed in the formation of neuter nouns. The Greek apparently is without any root in Σ; but, the truth is, this sibilant in Greek is commonly rejected between two vowels, especially in the last syllable, and therefore neuters like μένος and γένος (from ΜΕΝΕΣ and ΓΕΝΕΣ, the ε being changed to ο) form the genitive μένεος and γένεος, for μένεσος and γένεσος.

II. Individual Cases.

I. The Sanscrit cases, as has already been mentioned, are eight in number, namely, the nominative, vocative, dative, accusative, ablative, locative, instrumental, and genitive.

II. The locative refers not only to place, as its name imports, but also

to the point of time conceived as space, and to the state, condition, or circumstances made up of time and place.

III. The instrumental case indicates the instrument or means by which anything is done, and, under the general idea expressed by this latter term "means," are included the individual ideas of the accompanying person, the member or part affected, and the quantity or amount effected.

IV. The genitive is placed last, as it is a case *per se*, standing in the same relation to the noun as the other cases do to the verb, and, although a single case, embodying all their different usages and acceptations. Hence the wide range given to the genitive in the Sanscrit, Greek, Latin, and German; and hence, also, this same case has been styled the *adnominal*, since it is properly used with the noun, while the other cases have been termed *adverbial*, from their relation to the verb.

Nominative.

I. The suffix of the nominative singular in Sanscrit masculine and feminine stems that terminate in a vowel is *s*, and the origin of this may be traced to the pronominal stem *sa*, "he," "this one." Thus we have, among masculines,

- vrika-s* (stem *vrika*), "a wolf."
- pati-s* (stem *pati*), "a lord" or "husband."
- kawi-s* (stem *kawi*), "a poet."

And among feminines the following:

- priti-s* (stem *priti*), "love."
- tanu-s* (stem *tanu*), "a body."
- nāu-s* (stem *nau*), "a ship."

II. In Zend, this *s*, if preceded by *a*, changes into *u*, and then the *a* and *u* are blended into *ə*. The same happens in Sanscrit, but only before sonant letters. Thus, in Zend we have *vēhrkə* (from *vēhrka-u*, stem *vēhrka*), "a wolf," and *kə*, "this," for *ka-u* (stem *ka*). So in Sanscrit, *sutə mama*, "my son," from *suta-u*; but *suta-s tava*, "thy son."

III. This nominative suffix *s* appears also in Greek, Latin, Lithuanian, and Gothic. Thus, *λύκος*, *πόστης*, *πίτυς*, *δῆπος*, *επος*; *lupu-s*, *hosti-s*, *pecu-s*, *voc-s*, *opus-s*; Lithuanian, *wilka-s*, *pati-s*, *sunu-s*; Gothic, *vulf'-s*, *gast's*, *sunu-s*, &c.

IV. The Gothic, however, suppresses *a* and *i* before the *s*, except in monosyllabic words, where such suppression would be impracticable. Thus, it says *hva-s*, "who;" *i-s*, "he;" but *vulf's*, *gast's*, for *vulfa-s*, *gasti-s*.¹ Masculine stems in *ja* must be excepted from this rule, since

1. The term *gasti-s* means "a stranger," whence the English "guest." With the Gothic we may compare the Latin *hosti-s*, in its original acceptation, which, according to Cicero, was also "a stranger." Thus, he remarks, "Hostis enim apud maiores

they retain the vowel at the end, only softening it to *i*; as, *harji-s*, "an army." If, however, what is frequently the case, a long vowel or more than one syllable precede the final syllable, then *ji* changes to *ei*; as, *andei-s*, "the end;" *raginei-s*, "advice."

V. In others of the Teutonic dialects the nominative-ending *s* has passed into *r*; as, Old German, *i-r*, "he;" *de-r*, "this;" *hue-r*, "who;" *plinte-r*, "blind." Old Norse, *ulf-r*, "a wolf;" *son-r*, "a son;" *blind-r*, "blind." German, *er*, *der*, *wer*, *blinde-r*. Swedish and Danish, *blind-r*. In the rest of the Teutonic dialects the nominative-characteristic is lost.

VI. If the ground-form in Sanscrit end in a consonant, the *s* is omitted in masculines and feminines; and when two consonants close the ground-form, the latter of the two is rejected by the same law of euphony. Hence we have *bibhrat* for *bibhrat-s*, "he that bears;" *tudan* for *tudant-s*, "he that afflicts." The Zend, Greek, and Latin, on the other hand, preserve the *s*, and therefore stand, in this respect, on earlier ground than the Sanscrit. Thus we have, in Zend, *af-s* (for *ap-s*), "water;" *kerefs*, "a body." The Greek and Latin, when the final consonant of the stem will not unite with the *s*, prefer giving up a part of the stem itself, and hence we have *χάρις* for *χάριτ-ς*, *comes* for *comit-s*. Moreover, the Latin, Æolic Greek, and Lithuanian agree in a surprising manner with the Zend, in that *nt*, when uniting with *s*, gives the form *ns*. Thus we have *amans*; *τιθέντς*; Lithuanian, *sukans*; Zend, *srâvayans*, "he that speaks."

VII. A final *n* after a short vowel is no favourite in Sanscrit. Hence we have the *n* rejected from a stem in the first part of a compound; as, *râga-putra*, "the king's son," for *râgan-putra*. It is rejected also from the nominative, in which rejection a preceding short vowel is made long if the stem be of the masculine gender. Thus, *râgâ*, "a king," from *ragan*, masculine, and *nâmâ*, "a name," from *naman*, neuter. The Zend agrees in this with the Sanscrit, except as regards the lengthening of the vowel; as, *ashavâ*, "the pure," from *ashavan*, masculine; *cashma*, "the eye," from *cashman*, neuter.

VIII. The Latin follows the Sanscrit and Zend in suppressing *n* in the nominative of masculines and feminines, but not in neuters; as, *sermo*, *sermon-is*; *actio*, *action-is*; but *nomen*, not *nome* or *nomo*. The root *can* at the end of compounds does not, however, reject the *n*, in order, very probably, to prevent any further weakening of so feeble a syllable. Hence we have *tibi-cen*, *fidi-cen*, *os-cen*, &c. The term *lien* is a mutilation from *lien-i-s*. *Pecten* appears to be an isolated case.

IX. If the theme in Sanscrit end in *r*, the *r* is omitted; neither does

nostros is dicebatur, quem nunc peregrinum dicimus (De Off. I, 12). The Indian origin of *hostis*, therefore, is fully apparent.

any nominative suffix *s* appear. The preceding vowel also is lengthened. Thus we have *bhrátá*, from *bhrátär*, "a brother;" *dátá*, from *dátär*, "a giver;" *mátá*, from *málär*, "a mother; *pitá*, from *pítär*, "a father." The lengthening of the vowel appears to supply the place of the rejected *r*.

X. The Zend and Lithuanian follow the analogy of the Sanscrit, and reject the *r*, while, on the other hand, the Teutonic dialects, together with the Greek and Latin, retain it. Thus we have, in Gothic, *brôthar*, *svistar*, *daughtar*; in the old High-German, *pruodar*, *suëstar*, *tohtar*; in Greek, *πατήρ*, *μήτηρ*, *θυγάρηρ*, *δαήρ*; in Latin, *pater*, *mater*, *frater*, *soror*, &c. The question here presents itself, whether these forms in *r* be the earlier ones, or whether the rejection of this same letter be not more ancient. A careful examination of the point will result in favour of the latter opinion. In the first place, we have the testimony of the Sanscrit, Zend, and Lithuanian for the early origin of the rejection of *r*; and, in the second place, such Greek forms as *πατήρ*, *μήτηρ*, &c., show in their declension something peculiar and strange, since, as *ρ* and *σ* are unwilling to coalesce, they prefer giving up the case-sign and retaining the stem-consonant, a process directly the reverse of what takes place in the more regular forms, such as *παις* and *ποῦς*, for *παιδ-ς* and *πόδ-ς*.

XI. Masculine and feminine ground-forms in Sanscrit that end in *as* lengthen the vowel *a* in the nominative singular. They are mostly compounds, and have for the last member in this composition a neuter substantive in *ās*. Thus, *dur-manas*, "bad-spirited," from *dus* (which becomes *dur* before the sonant letters) and the neuter noun *manās*, "spirit" (the root, probably, of the Latin *animus*, but certainly the source whence come *mens* and *μένος*). We have, therefore, in the masculine and feminine, *durmanās*, but in the neuter *durmanās*. The analogy between this and the Greek δ, η, δύσμενής, neuter τὸ δύσμενές, is very striking. The Sanscrit genitive, again, is *dusmanas-as*, with which we may compare the old Greek form δύσμενέσ-ος, whence, according to a previous paragraph, comes the received form δύσμενέ-ος. The *ς* at the end of the nominative is to be regarded either as a stem-consonant, or a case-sign before which the stem-consonant *ς* has fallen away. The former of these opinions is the more probable one, and derives support from the analogy of the Latin, where those masculine and feminine forms of the nominative which correspond to the Sanscrit stems in *as* are, in like manner, without a case-sign. Thus, the Sanscrit comparative suffix *-iyas* becomes in Latin *-ior*, with the usual change of *s* into *r*, and the nominative is without the case-sign in both the masculine and feminine; but in the neuter we have *ūs*, corresponding to the Sanscrit *ās*, the *u* being

friendly to a final *s*, and protecting it from being changed into *r*. Hence *gravius* answers to the Sanscrit *garīyās*.

XII. Feminine ground-forms in *ā* lose the *s*; as, *dshiwā*, "a tongue," *kā*, "which." The same takes place in Zend; as, *hizwa*, "a tongue," *kā*, "which;" and so in Lithuanian, *rankā*, "a hand;" with all which may be compared the Greek and Latin forms *χώρα*, *μοῦσα*, *terra*, *musa*, &c. We find, also, in Zend, feminine nominatives in *ē*; as, *perenē*, "full," *kainē*, "a maiden;" and these nominatives resemble very closely in appearance Greek nouns in *η*. The Zend form, in *e*, however, appears to be merely euphonic, and the *e* has been changed from an *a* through the influence of a suppressed *y* (compare the Sanscrit form *kanyā*, where this *y* appears). Hence it is not unreasonable to suppose that the *ē* of the Latin fifth declension, as in almost every instance an *i* precedes it, has been changed from an *a* by the influence of this *i*. This may serve to explain why we have occasionally two forms for the nominative, one of the fifth and the other of the first declension; as, for example, *materies* and *materia*, the latter of which follows the analogy of the Greek, and allows *a* to remain unaltered before *i*, as in *σοφία*. The Ionic form, on the other hand, follows the Zend, as *σοφίη*.

Vocative.

I. The vocative in Sanscrit has no peculiar case-sign of its own. It is often identical with the nominative, and where it differs from that case it coincides very nearly with the naked theme or ground-form.

II. In monosyllables the vocative is the same as the nominative. Thus we have, nom. *bhi-s*, "fear," voc. *bhi-s*, "oh fear," like *κύς* and other monosyllables in Greek.

III. In other kinds of words, an *a* at the end of the stem remains unaltered in Sanscrit and Zend, but in Lithuanian is weakened into *e*. The Greek and Latin, like the Lithuanian, change *o* and *u* into a short *e* in the corresponding declension, as *λύκε*, *lupē*. We must not, however, regard this *ē* as a species of case-ending either in the Greek or the Latin. The forms *λύκε* and *lupē* bear the same relation to the Sanscrit *vrika* that *nēvre* and *quinque* do to *pancan*; that is, the old *a*, which in *λύκος* appears as *o*, and in *lupus* as *u*, has assumed the form of a short *e*.

IV. Sanscrit stems in *i* and *u* are increased by guna;¹ neuters have also the pure vowel. Thus we have in Sanscrit *patiē*, vocative of *pati-s*, "a lord" or "husband;" *sundō*, vocative of *sunu-s*, "a son;" *nama*, vocative of *naman*, "a name," neuter.

V. The guna-form in *ō* (from *a+u*) agrees in a remarkable manner

1. *Guna*, in Sanscrit, means the insertion of a short *a* before *i* and *u*, and in then making *a+i* coalesce into *ē*, and *a+u* into *ō*.

with the Gothic and Lithuanian. Thus we have, in the two latter, *sunau*, *sunaù*, and in Sanscrit *sund* (from *sunau*).

VI. The Gothic and Latin, where the stem ends in *n*, suppress this letter in the vocative as in the nominative, whereas the Sanscrit and Zend restore to the vocative the nasal letter taken from the nominative. Thus we have in Sanscrit *átman*, in Zend *asman*, but in Gothic *ahma'*, with which compare the Latin *sermo* in the vocative.

VII. The Greek, in numerous instances, takes its vocative pure from the nominative. In others, it gives this case the naked stem, or else the stem only so far altered as euphony or assimilation requires. Thus we have *τάλαν* as the vocative of *τάλας*, *χαρίεν* (for *χαρίεντ*) as the vocative of *χαρίεις*, and *παῑ* (for *παιδ*) as the vocative of *παις*. The Latin carries out still more fully the example of degeneration set for it by the Greek in the case of the vocative, and, with the single exception of the second declension, makes the vocative the same as the nominative.

Dative.

I. The dative in Sanscrit ends properly in *ɛ*, which termination derives its origin, in all probability, from the demonstrative pronominal stem *ɛ*. The Zend has a similar ending. Thus we have in Sanscrit *bhrátr-ɛ*, "to the brother;" *duhitr-ɛ*, "to the daughter;" and in Zend, *brathr-ɛ* and *dughdher-ɛ*.

II. Feminine stems in *ā*, *ī*, *ū*, and occasionally those in *ī* and *ū*, lengthen out, in Sanscrit, this termination *ɛ* into *āi*. Stems in *ā* have, moreover, an *i* inserted; as, *givāi-āi*, "to the tongue" (stem *givā*), while those in *ī* and *ū* take the guna before *ɛ*; as, *sunāv-ɛ*, "to a son" (stem *sunu*). In Zend, feminine stems in *ā* and *ī* have also the ending of the dative in *āi*, as in Sanscrit.

III. Sanscrit stems in *ă* add another *a* to the case-sign *ɛ*, and then, since *ɛ* is here equivalent to *a+i*, there results from this union the form *aya*. Hence we have *vrikaya*, "to the wolf" (stem *vrikă*). The Zend makes merely *āi*; as *wehkái*.

IV. The Sanscrit forms the dative-ending of pronouns in *smái*, from the particle *sma* with an *i* appended; as, *tasmái*, "to this," *kasmái*, "to whom." In Zend, this *sma* changes to *hma*; as, *kahmái*, "to whom." In Pracrit and Pali, also, we have the *s* converted into an *h*, but the *h* and *m* at the same time are placed in an inverted order, whence we find *mha* used for *hma*. In Pracrit, therefore, we have *amhe*, "we," with which compare the Greek *ἄμφες*; and from *mha* we come to the Gothic *nea*, in *u-nsa-ra* and *u-nsi-s*.

V. In Lithuanian the dative ends in *i*; as, *wilku-i*, "to the wolf;"

sunu-i, "to the son." In adjectives and pronouns it ends in *m*; as, *lam*, "to him;" *geram*, "to the good."

VI. The usual Greek and Latin dative are taken from the original locative, to which the student is here referred.

Accusative.

I. The characteristic of the accusative in Sanscrit, Zend, and Latin, is the letter *m*; in Greek, *v* is substituted on grounds of euphony. In Lithuanian the old *m* is still farther weakened into a species of nasal *n*, which in Sanscrit is termed anusvara. The Germanic languages have lost the accusative-sign in substantives, and this loss shows itself as early as the Gothic. In masculine adjectives and pronouns, however, a termination appears, and this termination in Gothic is *na*, but in the old High-German more correctly *n*.

II. The following tabular view will make this subject more apparent:

SANSKRIT.	ZEND.	GREEK.	LATIN.	LITH.	GOTHIC.
<i>vrika-m</i> (wolf)	<i>wēhrkē-m</i>	<i>λύκο-ν</i>	<i>lupu-m</i>	<i>wilka-n</i>	<i>vulf'</i>
<i>pati-m</i> (lord)	<i>pati-m</i>	<i>πόσι-ν</i>	<i>hosle-m</i>	<i>pati-n</i>	<i>gast'</i>
<i>sūnu-m</i> (son)	<i>pasū-m</i>	<i>ἰχθύ-ν</i>	<i>pecu-m</i>	<i>sunu-n</i>	<i>sunu</i>
<i>dāna-m</i> (gift)	<i>datē-m</i>	<i>δῶρο-ν</i>	<i>donu-m</i>	*****	<i>daur'</i>
<i>tanu-m</i> (body)	<i>tanū-m</i>	<i>πίτυ-ν</i>	<i>socru-m</i>	*****	<i>bandu</i> .

III. Monosyllabic words, in Sanscrit, ending in *i*, *u*, and *du*, make the termination of the accusative *am* in place of the simple *m*, and this appears to be done in order to give them somewhat of a polysyllabic appearance. Thus, *bhi*, "fear," and *nau*, "a ship," do not make in the accusative *bhīmī* and *nāum*, as we might be led to expect from the analogy of the Greek *vaīv*, but *bhiy-am*, *nāv-am*. With this agree the Greek stems in *eu*, since they make, in the accusative, *e-a*, from *eF-a*, instead of *eu-v*; as, *βασιλέ(F)a* for *βασιλευ-v*.

IV. It is erroneous, however, to regard, as many do, the Latin *m* in the termination of the accusative as originating from an earlier ending *em*; and to make, for example, *lupu-m* come from *lupo-em*; *horam* from *hora-em*; *fructum* from *fructu-em*, and *diem* from *die-em*. That a mere nasal letter is amply sufficient to indicate the accusative, appears from the history of not only the whole class of Germanic tongues, but also the Sanscrit, Zend, Greek, and Lithuanian.

V. The Latin *em* in the accusative of the third declension is of twofold origin. At one time the *e* belongs to the stem, and stands for *i*; as, *e-m* in *ign-em* (Sanskrit *agni-m*), which corresponds to *i-m* in Sanscrit, *i-m* in Zend, *i-v* in Greek, *i-n* in Lithuanian, and *i-na* in Gothic: at other times, when the stem terminates in a consonant, the *e* of *em* answers to the Sanscrit *ă*, to which it also corresponds in numerous other instances.

VI. Sanscrit and Zend neuter stems in *a*, and those related to them in Greek and Latin, take an *m* for the termination of both the accusative and nominative; as, *sayana-m*, "a guard," in Sanscrit; *sayanō-m* in Zend. So in Latin and Greek, *donu-m*, *δῶρον*. All other stems of the neuter gender remain, with a few exceptions in Latin, unaccompanied by any case-sign in the nominative and accusative, and present merely the naked stem, which, however, in Latin, changes a final *i* into *e*; as, *marē* for *mari*, in Sanscrit *wāri*, "water." The Greek, however, like the Sanscrit and Zend, leaves the *i* unaltered; as, *ἴδρις*, *ἴδρι*, as in Sanscrit, *sucis*, *suc-i*. Examples of neuter *u*-stems, which supply the place of both nominative and accusative, are, in Sanscrit, *madh-u*, "honey," "wine;" *asr-u*, "tears;" *swad-u*, "sweet;" in Zend, *wōh-u*, "wealth;" in Greek, *μέθη*-*v*, *δάκρυ*-*v*, *ἡδύ*; in Latin, *pec-u*, *gen-u*.

VII. The Σ in Greek neuters, such as *γένος*, *μένος*, *εὐγενές*, has already been explained as belonging to the stem. The case is the same with respect to the Latin *s* in such neuters as *genus*, *corpus*, &c.; it is, in fact, the earlier form of the *r* of the oblique cases, as in *gener-is*, *corpor-is*, for *genes-is*, *corpos-is*, with the latter of which we may easily compare the Sanscrit *vapus*, also signifying "a body," genitive *vapus-as*. The Σ, also, of neuter stems in T, for example, *τετυφός* and *τέρας*, is not to be regarded as a case-sign, but as having been changed from T, which latter is never tolerated at the end of a word, but is either thrown away entirely, as in the case of *μέλι* and *πρᾶγμα*, or is exchanged for the cognate Σ, just as *πρός* is formed from the Sanscrit *prati*, through the intermediate Æolo-Doric form *προτί*.

VIII. Gothic neuters and masculines want the case-sign *m*. In Lithuanian the neuter entirely disappears in the case of substantives, and has only left a trace behind in pronouns and adjectives.

IX. Pronominal stems in *a* have in Sanscrit *t*, in Zend *t*, as the flexion-sign of the nominative and accusative neuter. The origin of the neuter case-sign *t* is to be found in the pronominal stem *ta*, "he," "this one," Greek TO, Gothic THA, &c. The Lithuanian *tai*, "that," used as a nominative and accusative, corresponds to the Sanscrit *ta-t*, the Zend *ta-t*, the Greek *τό*, &c. The final *i* appears to have some affinity to the demonstrative *i* in such forms as *οὗτοσι*, *ἐκεῖνοσι*, and both the Lithuanian and Greek terminations may be traced to the old Sanscrit form *it*, occurring in the Vedas, and which, on account of its antiquity, appears to have lost all regard for the particular gender of its termination, since, though neuter in form, it attaches itself also to masculine pronouns of the third person. This same *it* appears to be the sister-form of the Latin *id* and the Gothic *i-ta*.

Ablative.

I. The ablative in Sanscrit has *t* for its characteristic, the origin of which is to be traced, in all probability, to the demonstrative pronoun *ta*, "this."

II. This case-letter, however, only appears with stems in *ā*, which vowel is lengthened before it; as *vrikāt*, "from the wolf."

III. In Zend, the ablative, in like manner, ends in *t*; as, *wehrkāt*, "from the wolf;" but stems in *i* have *di-t*; as, *āfrīti-i-t*, "benedictione;" *radshī-t*, "institutione."

IV. The old Latin agrees in this respect with the Sanscrit and Zend to a very remarkable degree. Thus we have on the *Columna Rostrata*, and in the decree of the senate "*De Bacchanalibus*," such forms of the ablative as *præsented dictatore*d**, *prædad*, *in altod marid*, *senatud*, &c. The Oscan also formed the ablative in *d*, as appears from the Bantian inscription, where we find *dolud*, *mallud*, *cum preivatud*, *toutad*, *præsentid*, &c. We may remark, in passing, that the old Latin and Oscan forms of the third person of the imperative, namely, *es-tod* and *es-tud* (for *es-to*), correspond surprisingly to the Veda-form obtained from Panini, *givu-tat*, which signifies as well "vivat" as "vive," and which may itself be compared with "vivito" of both the third and second person.

V. In classical Latin we meet with a kind of ablative form in the inseparable pronoun *met*, which, from having originally belonged only to the first person, as far as we can hazard a conjecture (supposing it to be cognate with the Sanscrit ablative *mat*, "from me"), passed subsequently over to all the persons. The conjunction *sed*, too, appears to have been nothing more, originally, than the ablative of the reflexive pronoun *se*. In the decree of the senate "*De Bacchanalibus*," *sed* occurs twice as a pronoun governed by *inter*, whence we may infer either that *inter* was construed, in early Latin, with the ablative, or that the accusative had then, in some instances, the same force as the ablative. In favour of the latter opinion we may cite the accusative use of *med* and *ted* in Plautus, and the employment of *ead* for *ea* (accusative plural neuter) in the decree just referred to. We find, in this same decree, the preposition *extra* appearing under the form of *extrad*. This will serve to strengthen the opinion that the Latin prepositions in *a* were all originally ablative cases, and even *pro* would seem to have been at first written *prod*, as an ablative, since we find traces of this early form in *prod-es*, *prod-eram*, &c., whereas, in *prosum*, the *d* has disappeared from before *s* by a law of euphony.

VI. The ablative in Sanscrit expresses removal from a place, answering to the question "whence?" and this is its true and original meaning,

which the Latin has preserved only in the names of places. From the idea of "whence," the ablative passes over to the relation of cause, since that, on account of which anything takes place, may be regarded as the spot or place from which the action goes forth. In this way the domains of the ablative and instrumental cases touch each other. When used adverbially, the ablative embraces a still wider range, and expresses, in the case of some words, certain relations that are otherwise quite foreign to it. In Greek, adverbs in $\omega\varsigma$ may be regarded as sister-forms of the Sanscrit ablative; so that $\omega\varsigma$, from a stem in *o*, bears relation to the Sanscrit *ā-t*, from a stem in *a*, just as *δίδωσι* does to *dadá-ti*. Hence $\deltaμω\varsigma$ is related to the Sanscrit *samā-t*, "similarly," both in its ending and its stem. Now, in the Greek language, the change from τ to Σ at the end of a word was absolutely necessary, in order to prevent the total suppression of the former letter; and, therefore, we may safely conclude that such adverbs as $\deltaμω\varsigma$, $οὗτω\varsigma$, $\omega\varsigma$, came originally from $\deltaμω\tau$, $οὗτω\tau$, $\omega\tau$, &c. We have a similar analogy in the Latin adverbial forms *quomodo*, *raro*, *vero*, *perpetuo*, &c.

Locative.

I. This case has, in Sanscrit and Zend, an *i* for its characteristic letter.

II. In Greek and Latin the locative has united itself under one form with the dative, but still without losing its own peculiar reference to place. Hence we have *Δωδῶνι*, *Μαραθῶνι*, *Σαλαμῖνι*, *ἀγρῷ*, *οἴκοι*, *χαμαὶ*. So also we find this same case retaining its reference to a point of time conceived of as space; as, *τῇ αὐτῇ ἡμέρᾳ*, *τῇ αὐτῇ νυκτὶ*, and in Sanscrit *divasā*, "in the day," *nisi*, "in the night."

III. When the stem ends in *a*, the case-sign *i* passes into *ɛ* in both Sanscrit and Zend, except that, in the latter language, *əi* also stands for *e*, which circumstance produces a singular analogy between Zend locatives in *oi* and such Greek datives as *οἴκοι*, *μοί*, *οοί*.

IV. In Lithuanian, the stems in *a* agree surprisingly in the locative with the Sanscrit and Zend, since they convert this *a*, together with the old locative-sign *i*, which nowhere any more appears pure in this tongue, into the vowel *ɛ*, saying *diewė*, "in God," stem *diewa*, with which we may compare the Sanscrit *dēvē* and the Zend *daēvē*.

V. Masculine stems in Sanscrit that end in *i* and *u*, and occasionally also feminine ones, have a locative ending in *au*; as, *tanau*, "in the body." The Zend gives to stems in *u* the genitive ending *ə*, while to express a genitive meaning the form *eu-s* is more usually employed.

VI. In Zend and Sanscrit we discover in several instances a species of alliance between the genitive and locative, and the one appearing for

the other. The same remark holds good with reference to the Latin; and as in this language the genitive of the first and second declension only appears with a locative meaning, for example, *Roma*, *Corinthi*, *humani*, not in the third declension nor in the plural, the opinion has been advanced that the Latin genitive of the first two declensions is derived from an ancient locative. It would seem, therefore, that when the first declension lost its genitive in *a-s*, the dative (in its origin a locative) was compelled also to supply the place of a genitive. In the second declension, the form in *o-i*, which belongs properly to the locative, corresponding to the Greek *ω* and *οι*, and of which examples still remain, as *popoloi Romanoi*, underwent a twofold change. It lost in the one case the vowel that marked the ending, as *domino*; while, in the other, it dropped the stem-vowel and retained the ending, as *domini*; the former of these settled down into a dative, the latter into a genitive.

VII. This view of the Latin cases frees that language from a gross absurdity of syntax invented by the grammarians. According to them, the name of a town is put in the genitive when the question is "where?" provided that name be of the first declension; but if it be of the third declension or of the plural number, the name is put in the ablative! The truth is, what the grammarians mistake for a genitive in the one case, and for an ablative in the other, is in both instances the same, namely, a locative, and the error has arisen from confounding similar forms.

Instrumental.

I. The instrumental case has *ā* for its characteristic letter in Sanscrit, and this termination appears to be nothing more than a lengthening of the pronominal stem *a*, and identical with the inseparable preposition *ā*, "on," "along," "to," which comes from the same stem.

II. In Sanscrit, masculine and feminine stems ending in a short vowel take a euphonic *n*. If the vowel at the end be *a* it is changed into *ā*. Hence we have *vrikē-n-a*, "by the wolf;" *sūnu-n-a*, "by the son."

III. The Vedas show likewise the remains of a formation without *n*; as, *swapnay-ā*, "by sleep," for *swapne-n-a*, theme *swapna*; and the ordinary language exhibits two forms analogous to this in *may-ā*, "through me;" and *tway-ā*, "through thee," from *ma* and *tva*.

IV. In Zend the instrumental case is marked, as in Sanscrit, by *a*, but more commonly short than long. Thus we have *zaosh-ā*, "through design;" *wehrk-ā*, "by the wolf." Monosyllabic stems, however, in *a*, always lengthen the case-ending; as, *khā*, "proprio."

V. In Lithuanian, this case ends in *u*, *ā*, and *mi*. Stems in *a* form their instrumental in *u*; as, *dieu-u*, "Deo;" feminine stems in *ā* retain this vowel as a case-ending; as, *ranka*, "by the hand;" while all other

Stems take *mi* as the termination of the instrumental; as, *sunau-mi*, "by the son."

VI. In Latin, the ablative is generally employed to denote the instrument or means. Traces, however, of an independent instrumental case still appear in such adverbs of manner as *durè*, "hardly;" *bene*, "well," &c.

VII. In Gothic, the instrumental, usually called the dative, ends in *a*; as, *gast-a*, "by the guest." In the other Germanic tongues it remains in certain pronominal adverbs of manner; as, in old High-German, *diu*, *swa*, *wio?* in Anglo-Saxon, *thus*, *swa*, *hu?* in English, *thus*, *so*, *how?*

Genitive.

I. The terminations of this important case, in Sanscrit, are *s*, *sya*, *as*, and *ās*, whereof the first three are common to the three genders, while the last is confined to the feminine.

II. In Sanscrit, the vowels *i* and *u* take the guna, and this is also the case in Zend; as, *pati-s*, "of a husband;" *sund-s*, "of a son;" in Zend, *paldi-s*, "of a husband;" *tancu-s*, "of a body." The Lithuanian and Gothic, on the other hand, take the guna in the case of these same vowels in a more limited degree. All *u*-stems in these two languages insert an *a* before their final vowel, and thus the Lithuanian *sunau-s* and the Gothic *sunau-s* correspond to the Sanscrit *sund-s*, from *sunau-s*. The guna, however, limits itself, in Gothic, in the case of *i*-stems, to feminines merely; as, *anstai-s*, "of favour."

III. The Sanscrit genitive-ending *as* passes over, in Greek, into *ος* in the case of *ι* and *υ* stems, as also where the stem ends in a diphthong the last vowel of which is *υ*. Thus we have *πόρτι-ος*, *ἰχθύ-ος*, *βασιλέ-ος*. In these no guna appears, such as *πόρτει-ς*, *ἰχθευ-ς*, forms utterly unknown in Greek as genitives; but, on the contrary, the true forms correspond, like *ποδ-ός*, to the Sanscrit genitive of consonant-stems, *pad-as*, "pedis;" *vac-as*, "vocis," &c. The Latin, on the other hand, agrees more closely with the sister tongues, though not so far as to have the guna, and hence *hosti-s* resembles the Gothic *gasti-s*. In the case of Latin *u*-stems (4th declension) the lengthening of the *u* may take the place of the guna; or perhaps, more correctly speaking, this class of words follow the Greek or consonant-principle, and the vowel which has fallen away from before *s* is compensated by the lengthening of *u*.

IV. Stems in *a*, and also the pronouns of the third person, of which, however, only one, namely, *amu*, ends with any other vowel but *a*, have in Sanscrit the fuller genitive-sign *sya*; as, *vrika-sya*, "of the wolf;" *ta-sya*, "hujus," &c.; *amu-sya*, "illius." In Zend, this ending takes the form of *hē*; as, *vehrkahē*, "of the wolf;" *ka-hē*, "of whom."

V. The Greek and Latin show manifest traces of this genitive ending in *sya*. Thus, since Sanscrit stems in *a* answer to Greek ones in *o*, and since *σ* towards the end of Greek words, when placed between two vowels, generally disappears, there can be but little, if any, doubt that the old epic genitive-ending in *το* is a mutilation from *στο*, and that, for example, in *τοῖο* (compare the Sanscrit *ta-sya*), the first *o* belongs to the stem, and *το* to the case-ending. As regards the dropping of *σ* from *τοῖο* (*τόστο*), it may be remarked, that the Greek language exhibits another *στο*, from which a *σ* has been dropped, namely, *διδοῖο*, the old form of which was *διδόιστο*, just as *ἐλέγου* comes from *ἐλέγεσσο*, and *ἔδιδον* from *ἔδιδοσσο*. It is easy to infer, therefore, by analogy, that *τοῖο* comes from *τόστο*, and that this last is identical with the Sanscrit *ta-sya*. In the common language, this form *τοῖο*, after parting with the old *σ*, loses also *τ*, and makes *το-ο*, out of which comes, by contraction, the form *τοῦ*. The Homeric termination *ao*, in *Bopé-ao*, *Alveí-ao*, and the like, belongs to this same part of the subject, and stands for *ai-o*, which last was originally *a-στο*. The Latin, on the other hand, changes the Sanscrit *sya* into *jus*, with the favourite conversion of *a* into *u* before a final *s*; as, for example, *hu-jus*, *cu-jus*, *e-jus*, *illi-jus*, &c.

VI. The Lithuanian genitive of the *a*-stems deviates in a remarkable manner from that of the other declensions, and has *o* for its case-sign, in which vowel there is a blending also of the vowel that closes the stem; thus we have *wilko*, "of the wolf," for *wilka-s*. The Gothic has preserved as little as the Lithuanian any trace of the full genitive ending *sya*, and the Gothic *a*-stems are in this case like those in *i*, the *a* being weakened before a final *s* into *i*, so that we have *vulfi-s* for *vulfa-s*. The consonant-stems have in Gothic a simple *s* for the case-sign of the genitive; as, *namin-s*, "of a name;" *brôthr-s*, "of a brother." The earlier sister languages, however, lead us to infer that this *s* was originally preceded by an *a*, and at a later period by an *i*, which vowels subsequently disappeared, like the *a* from the nominative *vulf'-s* for *vulfa-s*.

VII. Feminines have in Sanscrit, as has already been remarked, a fuller genitive ending, namely, *ás*. The Greek is somewhat analogous to this in the long vowel which characterizes the genitive singular feminine of the first declension; as, *σφύρāς*, *Μούσης*, &c. It appears also in the old Latin genitive of the first declension, *escās*, *terrās*, &c.

DUAL CASES.

Nominative, Accusative, and Vocative.

I. These three cases have in Sanscrit, in masculines and feminines, the ending *au*, which arose very probably from *ás* by vocalizing the *s*, and, consequently, is nothing more than a strengthening of the plural ending

as. Since the dual implies a clearer designation than mere undefined plurality, and involves more of strong expression and lively personification, it loves the broadest endings, as well in the cases here named as in the others that remain to be mentioned.

II. While the Pracrit and Pali have lost the dual, the Zend, on the other hand, has preserved it, yet in such a way only as that the plural frequently occupies its place. The dual in Zend is much less frequent, however, in the case of verbs. The Sanscrit ending *au* becomes in Zend *āo*.

III. In the Veda dialect, the ending *au* is mutilated frequently to *ā*, the latter element of the diphthong being suppressed. In Zend, by a similar process, *a* is used for *ao*, and more frequently, too, than the full form. From this Veda-ending *ā*, and the short *a* that often stands for it in Zend, we easily come to the Greek dual *ε*, since this vowel is fond of taking the place of the old short *a* at the end of words; and as, in the vocative, *λύκε* stands for *vrikā* and *vehrkā*, so, in the dual number, *ἄνδρ-ε* (with the euphonic *δ*) corresponds to the Veda-form *nar-ā* and the Zend *nar-ā*.

IV. In Lithuanian the dual termination of masculine stems in *a* is *u* contracted from *uo*; and the Veda-form *vrikā*, the Zend *vehrkā*, and the Lithuanian *wilku*, are in principle identical. In the vocative, the Lithuanian places a shorter *u*, and hence throws the accent back on the penult; as, *wílkū!* which resembles the change that takes place in the Greek *πατήρ* and *πάτερ*.

V. Masculine and feminine stems in *i* and *u* suppress, in Sanscrit, the dual-ending *au*, and in its stead lengthen the end-vowel of the stem; as, *pai*, "two husbands," from *pai*; *sūnū*, "two sons," from *sūnu*. The same principle operates frequently in Zend; as, *mainyū*, "two spirits;" *erezū*, "two fingers." The Lithuanian, in like manner, suppresses the case-ending of the dual in its *i* and *u* stems, and lengthens the end-vowel of the stem in full accordance with the Sanscrit rule; as, *awi*, "two sheep," from *awi* (compare the Sanscrit *avi*, from *avi*); and *sunū*, "two sons," from *sunu* (compare the Sanscrit *sūnū*).

VI. In Greek, the dual of the first two declensions follows the same principle. In the first declension, the nominative singular, it is true, often ends in *η*, but the stem always terminates in *ā*, and this becomes *ā* in the dual; as, *κεφαλ-ā*, *τιμ-ā*, *κου-ā*. In the second, the *ω* of the dual is a lengthening of the *o* in the stem; as, *λόγ-ω*, *δδ-ώ*, *δωρ-ώ*.

VII. Neuter nouns in Sanscrit have in the dual not *au*, but *ī* for an ending, as in the plural they have not *as*, but a short *i*. An *a* at the end of the stem coalesces with this *ī* into *ē*, and hence we have *satē*, "two hundred," from *sata-ī*. Other vowels insert a euphonic *n*; as, *talu-n-i*.

VIII. Lithuanian dual-forms of the feminine gender ending in *i* agree

with those ending in *é* in Sanscrit and Zend; as, *raski*, from *raska*. The accusative dual, however, is formed in Lithuanian, contrary to the other sister tongues, after the analogy of the singular, by means of a nasal letter; as, *wilkun*.

IX. The study of comparative grammar shows that the dual was originally common to the different branches of the Indo-Germanic family, but that it has gradually disappeared from the greater number of them. We find it in the Sanscrit and Zend, for example, whereas in Pali it occurs only in the two words *dui*, "two," and *oubha*, "both." Traces of it are found in the Gothic, but not in the more modern Teutonic dialects. It occurs in Greek, but often with a mere plural meaning, whereas in modern Greek it is unknown. In Latin we find it remaining only in two words, *duo* and *ambo*, exactly as in Pali.

Instrumental, Dative, and Ablative.

I. These three cases have a common termination in the dual number in both Sanscrit and Zend, whereas in Greek the genitive has attached itself to the dative, and borrowed its termination from the latter. The Sanscrit termination for these three cases is *bhyám*, which in Zend is curtailed to *bya*.

II. Connected with this dual termination is, in the first place, the ending *bhyam* of the pronouns of the first and second person in the dative singular and plural, but which, however, in the pronoun of the first person, is curtailed to *hyam*.

III. The curtailment alluded to at the close of the preceding paragraph appears to have existed at a very early period, since we find a remarkable coincidence, as regards this form, between the Latin and Sanscrit, the Latin pronoun *mi-hi* corresponding directly to the Sanscrit *ma-hyam*, and the Latin *ti-bi*, on the other hand, to the full Sanscrit form *tu-bhyam*.

IV. In the second place, connected with the dual termination *bhyám* is the form *bhyas*, which marks the dative and ablative plural, which in Zend becomes *byð*, and in Latin *bus*, by suppressing in this last-mentioned language the letter *y*, and by the usual conversion of *as* into *us*.

V. In Lithuanian, in the dative dual, the letter *m* alone remains to indicate the dual; as, for example, *wilka-m*. This *m*, however, is not to be regarded as the final letter of the Sanscrit *bhy-ám*, but the initial labial converted into a nasal.

VI. The dual-ending *bhyám* is also related to the Sanscrit *bhis*, which is the mark of the plural instrumental. This latter termination, which in Zend becomes *bis*, has settled down in Latin into the case-sign for the dative and ablative; as, for example, in *no-bis* and *vo-bis*, where *bis* takes the place of *bus*, that comes from *bhyas*. In Lithuanian, on the

other hand, *mis* (the labial being changed to a nasal) is peculiar to the instrumental, and *pati-mis* answers to the Sanscrit *pati-bhis* and the Zend *pati-bis*.

VII. The old epic ending in Greek in $\phi\iota$ and $\phi\iota\nu$ belongs to this part of the subject. On the supposition that $\phi\iota\nu$ is the earlier form of the two, we may easily hazard the conjecture that it arose from $\phi\iota\varsigma$, just as we trace $\mu\epsilon\nu$ from $\mu\epsilon\varsigma$ in the first person plural of verbs; which ending in $\mu\epsilon\varsigma$, moreover, corresponds to the Sanscrit *mas* and the Latin *mus*. In accordance with this idea, the old Greek form $\phi\iota\varsigma$ will answer to the Sanscrit *bhis*, and to the Latin *bis* in *nobis* and *vobis*. It is highly probable, too, that originally a difference existed between $\phi\iota$ and $\phi\iota\nu$, and that the former belonged to the singular, the latter to the plural, having the same analogy between them as *bi* and *bis* in the Latin forms *ti-bi* and *vo-bis*, and *mi* and *mis* in the Lithuanian *aki-mi*, "by the eye," and *aki-mis*, "by the eyes."

VIII. That the endings $\phi\iota$ and $\phi\iota\nu$ belong especially to the dative is well known. The locative and instrumental use of the same terminations in such forms as *aὐτόφι*, *θύροφι*, *βίηφιν*, is easily explained on the principle that the common dative itself has assumed a locative and instrumental relation. That $\phi\iota$ and $\phi\iota\nu$, however, have at any time a strong genitive meaning may very safely be denied; since when prepositions, that are otherwise construed in Greek with a genitive, appear also with cases ending in $\phi\iota$ or $\phi\iota\nu$, there is no need whatever for us to regard these last as genitives, or as supplying the place of a genitive. All prepositions that are construed in Greek with a genitive would be much better joined with an ablative or locative, if such cases existed in Greek. Even the suffix *θεν*, which is commonly regarded as supplying the place of the genitive ending, is, strictly speaking, of genuine ablative significance, expressing as it does the departing from a place.

IX. The Greek dual-ending in $\iota\nu$ appears to be a curtailing of the Sanscrit form *bhyām*, by throwing out the initial labial, as, in the latter language, *vrikais* is formed from *vrikābis*, and then by contracting *yām* into $\iota\nu$, just as, in Sanscrit again, *ista* is said for *yasta*, from *yag*, "to offer," and in Zend *īm*, "hæc," is formed from *iyam*. The third declension in Greek might, by its dual termination, as in *δαιμόν-οιν*, give rise to the suspicion that *οιν*, and not $\iota\nu$, was the true ending. The latter, however, appears in both the first and second declensions, where $\iota\nu$, and not *οιν*, attaches itself to the final vowel of the stem; as, *Μούσα-ιν*, *λόγο-ιν*, &c. Hence, in the third declension, we are to regard the *ο* before $\iota\nu$ merely in the light of a connecting vowel between the stem and case-ending.

X. On the principle that the dual-ending in $\iota\nu$ is contracted from *bhy-*

ām, we discover also the origin of the *iv* appended to the dative plural of certain pronouns, namely, *ημ-iv*, *ιυ-iv*, *σφ-iv*. This latter *iv* appears to have been of very early origin, since we find that the Sanscrit has *bhyam* for the ending of the dative plural of the pronouns of the first and second person, but in all other words *bhyas*. From this *bhyam* we come as easily to *iv*, as from the dual termination *bhyám*. The accusative use of this same ending, in such forms as *μιν* and *νιν*, may be explained in two ways: either by supposing that the original dative force of the termination had become forgotten, or that the analogy of the accusative ending in *v* was followed, *μιν*, *νιν*.

Genitive and Locative.

I. These two cases have in Sanscrit the common ending *ōs*, which may possibly be connected with the genitive ending of the singular. Thus we have *vrikay-ōs*, *paty-ōs*, *tanu-ōs*.

II. In Zend, this ending seems to have disappeared, and its place to have been supplied by the plural. So also in Lithuanian, where, for example, *awj-u* is both the dual and the plural genitive.

PLURAL.

Nominative and Vocative.

I. Masculines and feminines in Sanscrit have the nominative plural ending in *as*, with which case, as in the sister tongues, the vocative is identical in all the declensions. This plural termination in *as* appears to be nothing more than an enlargement of the *s* which forms the case-sign of the nominative singular, in order that by such enlargement the idea of plurality might be symbolically, as it were, expressed.

II. The neuter, as in the singular and dual, so also in the plural, wants the letter *s*, which would seem, therefore, to have too much of a personal reference to harmonize with this gender.

III. In Zend, *as* becomes *ō*, but before the particles *ca* and *cit* it changes merely to *as'*. In Greek it appears under the form *ες*, though with some limitations; in Latin it makes *ēs*; in Lithuanian, when the stem ends in *r*, the termination of the nominative plural is *es*, otherwise merely *s*. Hence we have in Sanscrit *duhitar-as*; in Zend, *dughdhar-as'-ca*; in Greek, *θύγατρ-ες*; in Lithuanian, *dukter-es*; with all which we may compare the Latin *matr-es*.

IV. The inmasculine pronominal stems in Sanscrit, Zend, and Gothic that end in *a* do not take the full nominative sign, but, in place of this, they lengthen the stem by the addition of an *i*, which vowel, on being blended with the *a* of the stem, becomes in Sanscrit *é*, and in Zend *ē* or *ai*. Hence we have in Sanscrit *té*, in Zend *té*, and in Gothic *thai*, all

signifying "these," whereas the feminine forms of the same case and number are *tás*, *tão*, and *thôs*, corresponding to the masculine forms just mentioned in the Greek *toi* (Doric for *oi*). In Greek and Latin, however, this *i*, which is added to the stem in Sanscrit, Zend, and Gothic only in masculine pronominal themes, takes a much wider range, and is to be found connected with all other stems of both the first and second declensions. Hence we have *χωραῖ*, *λύκοι*, for *χωρα-ες*, *λυκο-ες*; and *λυπη* (from *lupoī*), *terrae* (from *terrai*), for *lupo-es*, *terra-es*.

V. Stems in *i* and *u* have in Sanscrit the guna, and hence we find *patay-as* and *sûnav-as* for *paty-as* and *sûnv-as*. This guna has been preserved in the Gothic, though in its weakened form *i*, which before the vowel *u* changes into a *j*. Hence in Gothic we have *sunj-us*, "sons," for *suni-us*, from *sunau-s*. In the Gothic *i*-stems the guna-*i* blends with the *i* of the stem and becomes long *i* (written *ei*) ; as, *gastei-s*, from *gasti*.

VI. Neuters in Zend, as in the sister languages of Europe, have a short *ă* for the ending, the remains, in all probability, of the fuller form *as*, after the *s* had been thrown away as having too much of personal reference to harmonize with the neuter. This *a* remains also in the accusative, since masculines and feminines most commonly have *as* for the termination of this case.

VII. Corresponding to these Zend-European neuters in *a* the Sanscrit has neuters in *i*, which latter vowel is evidently a weakening merely of an earlier *a*. The end-vowel, moreover, of the stem is lengthened, and between this and the case-ending a euphonic *n* is inserted ; whence we have *dâñá-n-i*, *vârî-n-i*, *madhû-n-i*. Stems ending in a consonant, *n* and *r* excepted, place before the same a nasal, and lengthen the preceding vowel ; as, *vacân-si*. With this insertion of *i* we may compare the very isolated neuter-forms which appear in the Latin *quaē* (*quai*) and *haic* (*haic*). But the analogy is most striking between *quaē* and the Sanscrit *kē*, formed from *ka+i*, which appears as a dual, but was originally also a plural form.

Accusative.

I. Stems ending with a short vowel in Sanscrit affix an *n* and lengthen the final vowel of the stem ; hence we have *vrikâ-n*, *patti-n*, *sunu-n*. This *n* in the accusative plural is a curtailment of the full form *ns*, which has remained fully in the Gothic ; as, *vulfa-ns*, *gasti-ns*, *sunu-ns*. The Greek, on the other hand, has retained the sibilant, but converted the *v* into a *u* ; as, *λύκους*. The form *λύκους*, therefore, bears the same analogy to *λύκους* that *τύπτονται* does to *τύπτονται* (formed from *τύπτονται*.)

II. For *πόσι-ας*, *ἰχθύ-ας*, and the like, however, we cannot expect that

any such old forms as *πόσι-νς*, *ἰχθύ-νς* ever existed. In the case of their *i* and *v* stems, the Greeks constantly follow the same rule as in stems ending with a consonant, namely, by appending *ας*, as in Sanscrit, where we have *padas* corresponding to the Greek *πόδας*.

III. This *as* for *ns* may be compared with the Ionic *-αται*, *-αρο*, for *-νται*, *-ντο*, a form which has extended itself from cases where the vocalizing of *n* was absolutely necessary; as, *πεπείθαται*, *τετράφαται*, for *πεπείθνται*, *τετράφνται*, even to those where *v* could very properly have been allowed to remain; as, *πεπανάται*, *κεκλίαται*, for *πέπανυται*, *κέκλινται*.

IV. Feminine stems ending in a vowel follow in Sanscrit the analogy of consonant stems, with the suppression, however, of the *a*, and they have therefore *s* for *as* or *ns*. Feminines ending in a short vowel lengthen this, in order to compensate, very probably, for the suppression of the *a*; hence we have *prīti-s* from *prīty-as*, and *tanū-s* from *tanū-as*. Something like an analogy with this may be found in the Greek forms of the accusative plural ending in *īς* and *ūς*, but these are not limited to feminines, and the same terminations occur in the nominative also for *i-es* and *v-es*.

V. The Zend follows, like the Greek, in its *i* and *u* stems, the analogy of consonant stems; while in feminine stems in *i* and *u* we sometimes find a form corresponding to the Sanscrit in *i-s*, *u-s*; as, for example, *gairi-s*, "mountains;" *perelū-s*, "bridges." Masculine stems ending in *a* have in the accusative *an*; as, *im-an*, "hos;" *mazistan*, "maximos."

VI. In modern Persian, animate objects form the plural in *an*, and inanimate in *ha*; as, *merd*, "a man," plural, *merd-an*, "men;" *murg*, "a bird," *murg-an*, "birds;" *ruz*, "a day," *ruz-ha*, "days;" *khiwan*, "a table," *khiwan-ha*, "tables."

VII. A peculiar neuter suffix in the singular number of Sanscrit nouns is found, as has already been remarked, in *as*. This occurs still more frequently in Zend, and forms, in this latter language, its plural in *ha*. The modern Persian *há*, with its vowel lengthened, stands in close analogy with this. So also in the modern German many striking resemblances to the modern Persian may easily be found. That the German *wörter* ("words"), however, shows an analogy in termination with the Persian *há*, can only be discovered through the medium of the Sanscrit and Zend. And this discovery is readily made when we call to mind that the old High-German, in its earliest periods, almost continually changed *s* into *r*, and as frequently converted *a* into *i*, which became at a later period *e*.

Instrumental.

The Instrumental plural has already been referred to under the head of the instrumental dual. In Sanscrit it ends in *bhis*; in Zend, in *bs*; in Lithuanian, in *mis*; in Gothic, in *m*; in Greek, in $\phi\iota$ or $\phi\nu$; in Latin, in *bis*, &c.

Dative and Ablative..

I. The suffixes of both these cases have already been referred to. In the Latin, all that remains of the termination *bus* in the first and second declensions is merely the letter *s*; as, *penni-s*, *terri-s*, *lupi-s*, *domini-s*; except forms in *a-bus*, presently to be mentioned.

II. The vowel *i* in *terris*, *lupis*, &c., belongs to the stem, not to the case-sign. *Lupi-s*, in fact, is for *lupo-bus*, according to the analogy of *ambo-bus*, *duo-bus*. From *a-bus*, the language passed over to *i-bus*, for the purpose of lightening the end-vowel of the stem, just as in the beginning of some compounds we find *multi-plex* for *multu-plex* or *multo-plex*.

III. The form *i-bus* remained in the vulgar dialect of the lower orders, and hence we have in Gruter (2, 9, 24: 6, 46, 9: 5, 618, 3: &c.) such forms as *dibus*, *diibus*, *filibus*, *parvibus*, &c. (Compare also Ennius, *ap. Charis.*, p. 4.)

IV. In the first declension the form *a-bus* has remained in several instances as a convenient mode of distinguishing between feminines and masculines. No traces of *i-bus* are found in this declension. Still, however, we can hardly suppose that the language passed at once from *a-bus* to *i-s*. It is far more probable that *a-bus* weakened the stem-vowel *ā* into *ī*, and that this *ī* was subsequently lengthened as a compensation for the removal of *bu*. Hence *terri-s* arose from *terri-bus*, for *terrā-bus*; just as the verb *mālo* arose from *māvolo*.

V. The Erse language makes *aibh* the termination of the dative plural, and this striking analogy connects that language at once with the case-system of the other European tongues. Thus we have, in Erse, *ghri-anai-bh*, "to" or "with suns;" *fearai-bh*, "to" or "with men."

Genitive.

I. The Genitive plural in Sanscrit, in the case of substantives and adjectives, ends in *ām*; in Zend, in *anm*. The Greek $\omega\nu$ connects itself at once with the primitive *am*, just as, in verbs, *ēdīd-ων* answers to the Sanscrit *adad-ām*. The Latin has preserved the final *m* unaltered, but has shortened, through the influence of this letter, the preceding vowel;

and hence we have, in this latter language, *ped-ūm*, whereas the corresponding form in Sanscrit is *pad-ām*.

II. The Lithuanian terminates the genitive plural in *ū*, rejecting the *m*, and in this rejection of *m* the German agrees with it. In Gothic, the *m* in like manner disappears, and the vowel that remains assumes the form either of an *ē* or an *ō*. The *ō* appears in feminine *o* and *n* stems.

III. Stems ending in a vowel, with the exception, generally speaking, of those that are monosyllabic, insert, in Sanscrit, a euphonic *n* between the case-ending and the stem; and when this is done, the end-vowel of the stem, if short, is lengthened. This insertion of *n* appears to be of very early date, since the Zend participates in the same, though in a more limited degree; namely, in stems that end in *a* and *ā*; as, *vehrka-n-anm*, *gihva-n-anm*. Analogous, in a striking degree, to this is the genitive of the corresponding class of words in old High-German, in old Saxon, and in Anglo-Saxon, which genitive ends in *ð-n-ð* or *e-n-a*. Thus we have, in old High-German, *kēpð-n-ð*; in old Saxon, *gēbð-n-ð*; in Anglo-Saxon, *gife-n-a*.

IV. Pronouns of the third person have in Sanscrit the genitive plural ending in *sām* instead of *ām*. It is probable that this *sām* was the earlier form of the two, and that *ām* is merely the ending of this ending. The High-German has here, as in many other instances, changed the sibilant to an *r*. The Latin does the same, as in *istarum*, *istarum*, &c.

V. This *rum*, in the termination of the genitive plural, has passed over, in Latin, from the pronominal inflection to the first, second, and fifth declensions. And this was the more easily effected, since these pronouns of the third person are all in the genitive plural of either the second or first declension. Forms, however, occasionally present themselves, especially in earlier Latin, which show that the language was not always equally favourable towards the reception of this ending in *rum*, and hence we have such genitives plural as the following, *sociūm*, *deūm* *amphorūm*, *drachmūm*, *agricolūm*, &c.

VI. The Latin *rum* and Sanscrit *sām* would lead us to expect *σων* in Greek. Such, however, is not the case. But still the forms that do occur in *ά-ων* and *έ-ων*, such as *αύτά-ων*, *αύτέ-ων*, *άγορά-ων*, *άγορέ-ων*, point very plainly to a consonant that has fallen out. It remains a question, therefore, whether a *σ* has been dropped in every instance or only a *σ* in pronouns, and in other words *α.ν*, as in *μείζω*, from *μείζονα*. If this latter view be correct, *λύκων* will be for *λυκο-ν-ων*, *χωράων* for *χωρ-α-ν-ων*; but *τῶν* for *τοσων*, and *τάων* for *τασων*.

Locative.

I. The characteristic of the locative plural in Sanscrit is *su*, which is converted also, on some occasions, into *shu*. For this in Zend we have *shu* and *hu*. The primitive form in Sanscrit, however, was *swa*, from which comes *shwa* in Zend, which is more usually employed for *shu* and *hu*.

II. The primitive ending *swa* is identical with the reflex possessive stem *swa*. And as in Latin *si-bi* points to an earlier form *su-bi*, which we would be led to expect from *su-i*; and *ti-bi* to an earlier form *tu-bi*, which we may compare with the Sanscrit *tu-bhyam*, so the Greek dative locative ending in *σι* (or *σιν*) points at once to the Sanscrit *su*.

III. Stems in *ā* append to this vowel, as in many other instances, an *i*, and from the blending of *a+i* arises *é*, to which the Greek *οι* corresponds, as in *λύκοι-σι*, Sanscrit *vriké-shu*. The *i* in Greek passes over from these stems to others in *ā* and *η*, and either appears in its full force or as a subscript *ι*. Hence we have *Πλαταιᾶσιν*, *'Ολυμπίᾶσι*, *'Αθήνησι, &c.*

IV. In Lithuanian, the endings of the locative plural are for the masculine *se*, for the feminine *sa*. This *sa* appears to have arisen from *swa*, by rejecting the *w*.

The analogies that present themselves in the case of the adjective are equally striking. We will confine our remarks, however, to the numerals, pronouns, and verb.

TABULAR VIEW OF THE CARDINAL NUMBERS.

	Persian.	Gothic.	O. High-Ger.	Roman.	Ewe.	Welsh.	Latin.	Greek.
1.	éka,	yik,	ein,	odin',	aen,	un,	unus, & um,	εἰς, μία, εὐ.
2.	dwéθ, { dwau,	du,	tue,	dva, { dvie,	da, { do,	dau, { dwy,	duo, duæ, { i. e., duai,	δύω, δοιώ.
3.	tri,	seh,	thri,	tri,	tri,	tri, { tair,	tres, { tria,	τρεῖς, i. e., τρές, τρία.
4.	chatvár, { chatur,	cheham,	fidwor,	fiuur,	keathair,	pedwar, { pedair,	quatuor, { petor, Ocean.	πεντεφετες, πέντεροες, τέτρα.
5.	pancha,	penj;	fimf,	pyat,	kuiig,	pump,	quinqe,	πέμπτη.
6.	shash,	shesh,	saihs,	shest'	se,	chwech,	sex,	εξ.
7.	saptan, { asptan,	heft,	sibun,	sem,	secht,	saith,	septem,	επτά.
8.	ashtau, { navan,	heesh,	ahtan,	osm,	ocht,	wyth,	octo,	δέκτω.
9.	dashan,	nuh,	nihum,	osem,	noi,	naw,	novem,	ἐννέα.
10.	vingsati,	def,	taihun,	devyat',	deich,	dèg,	decem,	δέκα.
20.	tringsat,	bist,	twaintigum,	desyat',	fichid,	ugain,	viginti,	εἴκοσι, i. e., Φείκουτη.
30.	setam,	si,	thrinastigum,	dvatzat',	deich ar	dèg ar	triginta,	τριάκοντα.
100.	setam,	sad,	hund,	tritzat'	hichid,	ugain,	centum,	ἕκατον.

Remarks.

I. A very slight inspection of the preceding table will show that nearly all the words contained in them are derived by each language from some of its cognates, or by all from a common source.¹

II. Certain consonants, or certain classes of consonants, in one language, are almost uniformly substitutes for certain others in a different language. And one of the most striking facts that appears on comparing these lists of numerals is, that in some of the languages of Western Europe guttural or hard palatine consonants abound, and take the place of the sibilants, soft palatines, and dentals, and even of the labial consonants which are found in the more eastern and in some northern languages.

III. The following examples will prove the truth of this remark.

Numeral 4.

chatur,	Sanskrit,	{ ch πέτταρες, πέντε, pedwar, petor, fidwor, fiuuar,	{ τ πέντε, Welsh, Oscan, Gothic, Teutonic,	become { q, quatuor, in Latin. k, keathair, in Erse.
chetyre,	Russian,			
chehar,	Persian,			
τέτταρες,	Greek,			
πέντε,	"			
pedwar,	Welsh,			
petor,	Oscan,			
fidwor,	Gothic,			

Numeral 5.

pancha,	Sanskrit, p and ch	{ p and j πεντε, πεμπε, pump,	{ π and τ πεντε, Welsh, p and p	become { q and q, quinque, Latin. k and g, kuig, Erse.
penj,	Persian, p and j			
πεντε,	Greek, π and τ			
πεμπε,	" π and π			
pump,	Welsh, p and p			
fimf,	Gothic, f and f			

Numeral 6.

shash,	Sanskrit, sh and sh	{ sh and sh Persian, sh and sh	{ s and x Latin, s and x	become { ch and ch guttural, (') and ξ, ξξ
shesh,	Persian, sh and sh			
sex,	Latin, s and x			
saihs,	Gothic, s and s			

Numeral 7.

saptan,	Sanskrit, s and pt	{ s and pt Latin, s and pt	{ s and th Welsh, s and th	become { s and cht, h and ft, (')
septem,	Latin, s and pt			
saith,	Welsh, s and th			

Numeral 8.

ashtan,	Sanskrit, sht	{ sht Persian, sht	{ ct, ht,	cht, ocht, οκτω, octo, abtan, Erse. Greek. Latin. Gothic.
hesht,	Persian, sht			
wyth,	Welsh, th			

1. Prichard, *Eastern Origin of the Celtic Nations*, p. 40, seq.

Numeral 10.

dashan,	Sanskrit,	sh becomes	$\left\{ \begin{array}{l} \kappa, \\ c, \\ ch, \\ g, \\ h, \\ h, \end{array} \right.$	$\delta\epsilon\kappa\alpha,$ decem, deich, dèg, tehan, taihun,	Greek. Latin. Erse. Welsh. Teutonic. Gothic.
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Numeral 20.

vinshati,	Sanskrit,	sh becomes	$\left\{ \begin{array}{l} g, \\ g, \\ \kappa, \\ ch, \end{array} \right.$	viginti, ugain, $\epsilon\kappa\kappa\sigma\iota,$ fichid,	Latin. Welsh. Greek. Erse.
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Numeral 30.

trinshat,	Sanskrit,	sh becomes	$\left\{ \begin{array}{l} \kappa, \\ g, \end{array} \right.$	$\tau\acute{\iota}\alpha\kappa\omega\tau\alpha,$ triginta,	Greek. Latin.
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Numeral 100.

satam,	Sanskrit,	{	s becomes	$\left\{ \begin{array}{l} \kappa, \\ c, \\ c, \\ k, \\ h, \end{array} \right.$	$\acute{\epsilon}\kappa\alpha\tau\acute{o}\nu,$ centum, cant, kett, hunt,	Greek. Latin. Welsh. Erse. Gothic.
sad,	Persian,					

From the data here afforded the following inferences have been deduced.¹

I. The Sanscrit, and some other languages holding a near relation to it in the form of words, abound in sibilants and soft palatine consonants. They have these letters in several instances in which cognate words in other languages have in the place of them gutturals, or hard palatinates, or dentals.

II. The Greek substitutes for the sibilants and soft palatinates of the Sanscrit chiefly the *tenues* of the hard palatine or guttural class and of the dental, namely, κ and τ . In several instances the Greek, particularly the $\text{\textit{A}}\text{\textit{E}}\text{\textit{olic}}$, has π in the place of the Sanscrit soft palatine, or ch ; as in $\pi\acute{\epsilon}\mu\pi\tau$ for *pancha*, $\pi\acute{\epsilon}\omega\rho\tau\alpha$ ($\pi\acute{\epsilon}\tau\upsilon\tau\alpha$?) for *chatur*.

III. The Welsh makes nearly the same substitutions as the $\text{\textit{A}}\text{\textit{E}}\text{\textit{olic}}$ Greek. It puts p for the soft palatine ch in the instances before mentioned. It substitutes more generally hard palatinates or gutturals (either c , i. e., k , or ch) for the soft palatinates and sibilants of the Sanscrit. It has the aspirate guttural ch instead of the aspirate sibilant sh . It has th in the place of ct and pt .

IV. The Erse substitutes for the sibilants and soft palatinates of the Sanscrit, gutturals, as the hard c or k , as also in some instances the guttural aspirate ch .

V. The Latin displays nearly the same phenomena as the Erse. It puts *c* or *g*, equivalent to *k*, in the place of the letters above mentioned. Neither the Erse nor the Latin adopts the *p* of the Welsh and Æolic Greek, but they have *c* or *g* instead of it, as in other instances where the Sanscrit has *ch*.

VI. The Gothic and other Teutonic dialects resemble the Welsh and the Æolic Greek, except in the circumstance that they prefer aspirate consonants, as *finsē* for *πέμπτη* or *pump*; *fulwoor* for *pedwar* or *πέτρυρ*; *thri* for *tri*. They likewise substitute the simple *h* in the place of palatines and sibilants in other languages, as may be seen in a variety of instances, as in the numerals, 6, 8, 9, 10, 100. The Persic and the Greek languages use the aspirate in some instances in a similar manner.

More Special Analogies in the Cardinal Numbers.

1.

I. In designating the number one a great diversity prevails among the Indo-Germanic tongues, owing to the circumstance of pronouns of the third person being employed to express it, and the wide scope thus afforded by the early richness of their forms.

II. The Sanscrit *éka*, the comparative of which we have reappearing in Greek in the form *ἐκάτερος*, appears to have arisen from the joining of the demonstrative stem *é* with the interrogative *ka*; which same *ka* unites likewise with *api*, “also,” forming *kōpi*, “any one,” “whosoever.”

III. The Gothic *ain's*, from the theme *aina*, the same as the German *einer*, connects itself in origin with the Sanscrit defective pronoun *éna*, “this one.” To this same pronominal stem we may trace the old Latin form *oinos*, the accusative of which, *oinom*, appears in the inscription found in the tomb of the Scipios. From this *oinos* comes the later *unus*, by the common change of the old *ō* into *u*, with a lengthening of the vowel at the same time, in order to compensate for the *i* which is thrown out.

IV. Besides the analogy pointed out in the preceding paragraph, the Latin *unus* also shows a surprising resemblance to the Sanscrit *una-s*, which properly signifies “less” (compare the German *wen-ig*, “little;” *wen-iger*, “less”), and is placed before higher numbers in order to express diminution by unity; as, *una-vinsati*, “nineteen,” in Latin *undeviginti*; *una-trinsat*, “twenty-nine,” in Latin *undetriginta*, &c.

V. The Greek *tv* connects itself very probably with this same Sanscrit *éna*, and has lost its final vowel, like the Gothic *aina*, in the nominative masculine, namely, *ain'-s*. The Greek *olōg*, “alone,” in Latin *unicus*, comes in all likelihood from an old form *olvōg*, analogous to the old Latin *oinus*.

2.

I. The theme in Sanscrit is *dwa*, which is naturally inflected with the dual endings. The Gothic has in place of this *twa*, and as it dispenses with a dual, it inflects this theme like a plural, Nom. *twai*, *twōs*, *twa*; Dat. *twaim*; Accus. *twans*, *thwos*, *twa*. With *twai* the form *bai*, "both," connects itself from the root *ba*. Dat. *baim*; Accus. *bans*. This *ba* is supposed to come from the Sanscrit *ubha*, stem *obo*.

II. In Greek and Latin, *dúw*, *dív*, and *duo*, have changed the old *w* into *u*, but have not parted with the end-vowel of the stem; *dúw* agrees with the masculine *dwā*, found in the Vedas. In Sanscrit, the *a* of *dwa* becomes weakened into *i* at the beginning of compounds; as, *dwimâtri*, "having two mothers." The Greek, where such a form as *δFι* is impossible, employs *δι*; as, *διμήτωρ*. The Zend and Latin agree very remarkably in altering this *dwi*, since they throw away the *d*, and change *w* into *b* by a hardening pronunciation. Hence we have in Zend *bipaitis-tana*, and in Latin *biceps*, *bidens*, &c.

III. In old Norse we find *swar*, which appears in *thriswar*, "three times," and with which is connected the syllable *ce*, in the English *twice*, *thrice*, &c. This *swar* may be traced to *var*, which corresponds to the Sanscrit *vára*, and this latter indicates "time." Thus we have *ékavára*, "once," and *váramváram*, "repeatedly." Now from *vára* comes the Persian *bár*, also referring to time; as, *bar-i*, "once;" and from this same source, in all probability, is derived the Latin termination *ber*, appended to the names of months; as, *Septem-ber*, &c., meaning literally the seventh time-portion of the year; *Octo-ber*, the eighth; *Novem-ber*, the ninth, &c.

3.

I. The theme in Sanscrit, Greek, Latin, Lithuanian, and Slavonic is *tri*, for which we have in Zend and Gothic *thri*.

II. The declension of this theme is in most of these languages quite regular, except that in Gothic, on account of the word being a mono-syllable, the *i* before the vowel-ending does not disappear, but becomes *ij*, and hence we have the genitive *thrij-e*, and nominative neuter *thrij-a*.

III. The Sanscrit and Zend, however, have, the former *tri*, the latter *thri*, only as a designation for the masculine and neuter. In the feminine they employ the Sanscrit *tisras* for *tisaras*, from the root *tisar*, and the Zend *tisard*.

4.

I. The Sanscrit feminine theme is *chatasar*, which follows the analogy of *tisar* mentioned in the preceding paragraph, and the resemblance be-

tween the two is so striking as to lead us at once to the supposition that *chatasar* is formed from *tisar* (itself a weakening of *tasar*) by the addition of the particle *cha*, "and." Viewing *tasar* as identical with the demonstrative stem in Sanscrit, we may obtain a glimpse of the earliest and most natural mode of counting; namely, *it, this, that, and-this, &c.*

II. The Gothic *fidiðr* connects itself with the Sanscrit *chatvâr* by the ordinary change of consonants. This form *chatvâr* is the stronger, and *chatur* the weaker, one in Sanscrit. The Lithuanian *keturi* may also be compared with the same; but still more clearly the Latin *quatuor* (i. e., *chatvor*). The Greek *térrap-ες* (*τέσσαρ-ες*) connects itself with the Sanscrit *chatvâr-as*, the nominative masculine of *chatvâr*. In Pali the form is *chatvâr-ô*, and both this and the Greek *térrapeç* gain the second *t* by assimilation.

III. The Zend converts the softer form *chatur* into *chathru* at the beginning of compounds, which agrees in a very striking manner with the Latin *quadru* in *quadrupes, quadruplex, &c.*

IV. The adverbial *s*, by which are formed in Sanscrit *dvis*, "twice," *tris*, "thrice," is dropped in *chatur*, "four times," for *chatus*. The Latin drops the *s* in both three and four; as, *ter, quater.*

5.

I. The Sanscrit-Zend *panchan* is the theme, and the genders were not distinguished in this and the following numerals. Moreover, we have the nominative, accusative, and vocative always in the singular neuter form, whereas the other cases show plural endings; as, genitive *panchânâm*, in Zend *panchananm*. This irregularity in inflection prepares us for a total want of it in the Greek *πέντε* and Latin *quinque*.

II. It is also worthy of remark, that the final nasal in *panchan* appears in none of the sister European tongues, whereas the *n* of *saptan*, *navan*, and *dasan* is found also in Lithuanian and Gothic. The final *n* in the Sanscrit and Zend numerals was properly a later addition, and the original termination would seem to have been *cha*, "and," which occurred as a prefix in the case of the number four in Sanscrit. Analogous to this are both the Latin *quinque*, ending with *que*, "and;" and the Greek *πέντε*, ending with the enclitic *τε*. In *pan-cha*, therefore, the root *pan* will be euphonic for *pam*, and the final *m* will be the neuter case-sign, while *pa*, as a pronoun, will be identical with *ka*, to which we have referred in our remarks on the numeral one. This interchange of *p* and *k* has already been alluded to, and we may compare the old Latin form *pidpid* for *quidquid*, as well as *πολος* for *κοῖος*, &c.

III. From what has been premised, it would appear that the numeral five, when traced to its origin, meant, "and one," indicating the one,

namely, which, on being added to four, made up the number five. We may, however, derive *panchan* at once from the Sanscrit *pani*, "the hand," and make the term refer to the number of the fingers on the hand, just as the word *finger* is to be traced, through the Gothic *figgrs* (i. e., *fngrs*) to the numeral *fünf*, i. e., *finf*, "five."

6.

I. For the Sanscrit *shash*, the Zend has *cswas*, and it is highly probable, inasmuch as *sh* does not properly commence a syllable in Sanscrit, but requires a *k* to precede it, that the original form in this latter language was *kshash*.

II. In Latin, Greek, and German the guttural appears to have been inverted, and hence we have in Latin *sex*, evidently inverted from *xes*.

7.

I. The Zend has *haptan*, which closely resembles the Greek form; the Lithuanian, on the other hand, has *septyni*, and the Slavonic *sedmi*. The *m* in *septem* and *sedmi* appears to have come in from the ordinal number, which in Sanscrit is *saptama*, nom. masc. *saptama-s*, and in Slavonic *sedmyi*. The same remark will apply to *osmi*, "eight," and to the Latin *novem* and *decem*, in Sanscrit *navaama-s*, *dasama-s*, "ninth" and "tenth."

II. It is not probable that the final *n* of the Sanscrit cardinal forms changes to *m* in *septem*, &c. The change of *m* to *n* is very frequent, especially at the end of words, in which case it becomes in Greek a necessary alteration. But the change from *n* to *m* is hardly ever met with.

8.

The termination *au* in *asht-au* reminds us very strongly of the *av* in the Latin *octav-us*, of the *oF* in the Greek δύδοF-ος, for δύδοος, and of the *ow* in the Teutonic dative *ahlow-en*.

9.

I. The Lithuanian has *dewyni*, the Slavonic *dervati*. Both of these appear, at first view, altogether different from the forms that occur in the other sister tongues. On a closer inspection, however, we will find that they all agree, the nasal letter being converted in the Lithuanian and Slavonic numerals into the medial, just as we have βρότος in Greek from the same source with the Sanscrit *mrita-s*, with which compare the Latin *mort-uus*.

II. Etymologists deduce the Sanscrit *navan* from *nava*, "new," as indicating a new number after eight; and they refer, in support of this etymology, to the Latin *secundus*, "second," from *sequor*.

10.

The Gothic *taihan* involves two peculiarities of that language. In the first place, the letters *h* and *r* never allow a pure *i* or *u* to precede them in Gothic, but always call in the aid of the guna, converting, therefore, *i* into *ai*, and *u* into *au*. In the next place, the old *a* does not everywhere remain unaltered in Gothic, but is frequently, through the influence of a liquid that follows after, converted into *u*, not only in the radical syllables, but also in endings.

20—100.

I. The increase by tens is expressed in Sanscrit by *sati*, *sat*, or *ti*, and in Zend by *saiti*, *sata*, or *ti*. The words to which these terminations are appended are substantives with singular endings.

II. The analogy is very striking in Greek and Latin as regards the termination *ti*, for which we have *τι*, *τα*, *τι*, *τα*. Thus,

	Sanscrit.	Zend.	Greek.	Latin.
20.	<i>vingsati</i> ,	<i>visaiti</i> ,	εἴκατι, ¹	<i>viginti</i> .
30.	<i>tringsat</i> ,	<i>thrisata</i> ,	τριάκοντα,	<i>triginta</i> .
40.	<i>chatvaringsat</i> ,	<i>chaitwarēsata</i> ,	τεσσαράκοντα,	<i>quadraginta</i> .
50.	<i>panchasat</i> ,	<i>panchasata</i> ,	πεντήκοντα,	<i>quinquaginta</i> .
60.	<i>shashti</i> ,	<i>csvasti</i> ,	έξηκοντα,	<i>sexaginta</i> .
70.	<i>sapiati</i> ,	<i>haptāiti</i> ,	έβδομήκοντα,	<i>septuaginta</i> .
80.	<i>asiti</i> ,	* * *	όγδοηκοντα,	<i>octoginta</i> .
90.	<i>navati</i> ,	<i>navaiti</i> ,	ένενήκοντα,	<i>nonaginta</i> .
100.	<i>sata-m</i> ,	<i>sate-m</i> ;	έ-κατόν,	<i>centu-m</i> .

III. The terminations *sati*, *sat*, *sata*, and *ti*, are shortened from *dasati*, *dasat*, and *dasata*, which are themselves derivatives from *dasan*, "ten." To the same *dasan* are we to trace *sata*, the theme of *sata-m*, "a hundred," and with this *sata-m* the Greek *κατόν* connects itself, for *έ-κατόν* is literally "one hundred." So the Latin *centu-m* points to the same source, and is, moreover, the connecting link for the Gothic *hund* and old High-German *hunt*, the *k* or hard *c* of *centum* being expressed by the aspirate.

1. Old form for *εἴκοσι*.

*Tabular View of the Ordinal Numbers.**Feminine Gender.¹*

	Sanskrit.	Zend.	Greek (Dor.)	Latin.	Gothic.	Lithuanian.
1st	prathamā	frathēma	πρώτā	prima	fruma	pirmā
2d	dvitīyā	bitya	δευτέρā	secunda	anthara	antrā
3d	tritīyā	thritya	τρίτā	tertia	thridjō'	treciā
4th	chaturthā	tūrya	τετύρτā	quarta	(fidvordō') ²	ketwirtā
5th	panchamā	pugdha	πέμπτā	quinta	fimftō'	penktā
6th	shashthā	cstwa	ἕκτā	sexta	saihestō'	szesztā
7th	saptamā	haptatha	ἔβδομā	septima	(sibundō')	sekmā
8th	ashtamā	astēma	Ὀγδόā	octava	ahtudō')	aszmā
9th	navamā	nāuma	Ἐννύτā	nona	niundō'	dewintā
10th	dasamā	dasēma	δεκύτā	decima	taihundō'	deszimtā
11th	ekadasā	aēvandasā	ἐνδεκύτā	undecima	(ainlistō')	wienoliktā
20th	vinsatitamā	vīsaititēma	είκοστā	vicesima	* * * * *	dwideszimtā

I. The Latin *prima* appears to come at once from the Sanscrit *prathamā*, by changing *a* to *i* and dropping the middle syllable. The *pra* of *prathamā* points directly to the Æolic *πρατ* for *πρό*, and to the Latin *præ*.

II. The Gothic *fruma* shows nearly the same analogy to *prathamā* as the Latin *prima* and the Lithuanian *pirmā*.

PRONOUNS.

*Tabular View of the Personal Pronouns I and Thou.**Singular.*

	Sanskrit.	Zend.	Greek.	Latin.	Gothic.	Lithuanian.	Slavonic.
Inst. Acc. Nom.	{ aham tuam mām, mā twām, twā	{ azēm tūm manm, mā thwanm, thwā	{ ἐγών τούν μέ τέ	{ ego tu mē tē	{ ik thu mik thuk	{ asz tù manen tawen	{ az ty mja tja
Dat.	{ mayā twayā mahyam mē tubhyam thwē, tē	{ mā mē, mōi thwōi, tē, tōi	{ ἐμίν μοί τετν τοί	{ mihi tibi te(d)	{ mis thus me(d)	{ manimi tawimi man taw	{ mnojū tobojū mnje, mi
Abl.	{ mat mattas twat twattas	thwat	ἐμέθεν	te(d)			
Gen.	{ mama mē tawa twē, tē mayi	{ mana mē, mōi tawa thwōi, tē, tōi thwahmī	{ μοῦ τεῦ	{ mei tui tui	{ meina theina tui	{ manens tawens tawijē	{ mene tebe tebje
Loc.							

1. The feminine gender is selected as showing the different analogies more clearly than the masculine.

2. Supposed Gothic forms, constructed according to the analogy of the old H.-Ger

Dual.

Sanskrit.		Zend.	Greek.	Latin.	Gothic.	Lithuanian.	Slavonic.
Gen.	Abl.	Inst.	Acc.	Nom.			
{	âvâm		νῷ̄		vit	muddu	m. va : f. vje
yuvâm			σφῷ̄			judu	
{	âvâm				ugkis	mudu	
nâu			νῷ̄				m. va : f. vje
yuvâm					igqwis	judu	
vâm	vâo	σφῷ̄					
{	âvâbhyâm						
yuvâbhyâm							
{	âvâbhyâm						
nâu			νῷ̄ν		ugkis	mum dwiem	nama
yuvâbhyâm			νῷ̄ν				vama
vâm	vâo	σφῷ̄ν			igqwis	jum dwiem	nama
{	âvâbhyâm						
yuvâbhyâm							vama
{	âvayôs						
nâu			νῷ̄ν		ugkara	mumû dwiejû	najû
yuvayôs							najû
vâm	vâo	σφῷ̄ν			igqwara	jumû dwiejû	vajû
{	avayos						vajû
yuvayos							vajû

Plural.

Sanskrit.		Zend.	Greek.	Latin.	Gothic.	Lithuanian.	Slav.
Gen.	Abl.	Inst.	Acc.	Nom.			
{	vayam					veis.	
asmê		vaem	ἀμμες	nos	veis	mes	my
yûyam		yuschêm	ύμμες	vos	yus	jûs	vy
yushmê		yûs	άμμε	unsis	mûs	ny	
{	asmân						
nas	nô		ύμμε	nos	izvis	jûs	vy
yusmân							
vas	vô			vos			
{	asmâbhîs					numbis	nami
yushmâbhîs						jumis	vami
asmabhyam						mumus	nam
nas	nô		άμμι (v)		unsis		nam
yushmabhyam		yusmaeibya	ύμμι (v)		nobis		vam
vas					vobis		vam
{	asmat						
yushmat		yûsmat	άμμέων		nobis		
asmâkam		ahmâkêm			vobis		
nas	nô					unsara	musu
yusmakam		yûsmâkêm	ύμμέων		nostri		nas
vas	vô				*	izvara	vas
{	asmâsu						
yushmasu					vestri	jûsû	

Remarks.

I. The Indo-Germanic tongues all agree, after a remarkable manner, in forming the nominative singular of the pronoun of the first person from a theme altogether unlike that whence the oblique cases are deduced. The *am* in *aham* is only a termination, as in *tivam*, and in the European languages, with the exception of the Greek and Latin, all traces of this ending disappear. In Æolic Greek we have *τιγών*, which comes nearer the Sanscrit than the later form *τιγό*. In the pronoun of the second person, all the European tongues, including the regular Greek and the Latin, drop the ending *am*. It occurs, however, in dialective varieties, such as the Boeotian *τούν*, and the Doric and Laconic *τύνη* and *τουνή*, where traces of the *am* are very apparent.

II. The oblique cases have in Sanscrit *ma* for the theme of the pronoun of the first person, and *twa* for that of the second. These themes in some cases coalesce with an *i*, and become *mē* and *twē*. With the stem *ma* the Greek stem MO connects itself, and forms the basis of the genitive *μοῦ* and dative *μοί*. The *e* in EMO arises from the strong tendency in Greek to prefix a vowel to stems beginning with a consonant; as, for example, in *δυομα*, *όδούς*, *όφρύς*, *έλαχύς*, where in Sanscrit we have *nama*, *dania-s*, *bhrū-s*, *laghu-s*. In MO or 'EMO, the *o* interchanges with *e*, and hence we have *έμειο*, *έμέθεν*, for *έμοιο*, *έμό-θεν* (compare *πόθεν*, *ἄλλο-θεν*, and the like), as also *έμέο* for *έμόο*, and *έμεῦ*, *μεῦ*, for *έμοῦ*, *μοῦ*. In the Æolo-Doric forms *έμεῦς*, *έμοῦς*, the *σ* is a later addition (as in *τεῦς*, *τεοῦς*) and was brought in as a characteristic of the genitive, after the old genitive sign *s*, which in the *o*-declension stood not at the end, but in the middle (compare *τοῖο* for *τοσιο*), had completely disappeared.

III. The theme of the pronoun of the second person, namely, *twa*, assumes in Greek two forms, according as the *a* or *w* is dropped. In the former case we have ΣΥ, in the latter ΣΟ, and the *o* is interchanged with *e* in *σεῖο*, *σέθεν*, and the like.

IV. The Gothic weakens the *a* in *ma* to an *i*, and contracts the *va* of *tva* to *u*, whence arise the two themes MI and THU. The Latin, like the Gothic, shows the *a* of *ma* weakened to *i*, and hence we have *mi-hi* in the dative, where in Sanscrit we find *ma-hyam*. The accusative *me* is for *mem*, as *hoste-m*, from the theme *hosti*, and the ablative *me* is for *med*, like the Sanscrit *mat*. The genitive *mei* is connected with the locative *may-i* (euphonic for *mē-i*) in Sanscrit. From the form *mei* we would expect, by analogy, some such a form for the genitive of *tu* as *tvei*, from the Sanscrit *tray-i*, but euphony changes the *v* after a consonant into *u*, and at the same time rejects the vowel that follows, and

hence we have *tui*. The analogy between *ti-bi* and the Sanscrit *tu-bhyam* is too striking to need any comment.

V. In almost all the Indo-Germanic tongues the nominative plural of the pronoun of the first person comes from a stem altogether unlike that of the singular, for the idea expressed by the personal pronoun I is not susceptible, strictly speaking, of plurality, since there is but one I, whereas the term *we* indicates merely one's self *along with others*. In the Vedas we find the form *asmé* as a nominative plural, instead of the more usual Sanscrit *vayam*. This *asmé* comes from a theme *asma*, out of which last all the oblique cases in ordinary Sanscrit are formed; and with the theme *asma* the Æolic ἄμμες, by assimilation for ἄσμες, closely connects itself, just as we have ἐμί, by assimilation for ἐσμί, connecting itself with the Sanscrit *asmī*, "I am." The forms ἡμεῖς, ὑμεῖς, on the other hand, presuppose such themes as ἡμι, ὑμι, where the weak *i* takes the place of the Sanscrit final *a*. From stems in *i* are also to be deduced the genitives ἀμμέ-ων, ὑμμέ-ων, for ἀμμί-ων, ὑμμί-ων, and the datives ἡμῖν, ὑμῖν, for ἡμι-ιν, ὑμι-ιν. The accusative ἡμᾶς, ὑμας, become in Æolic ἄμμε, ὑμμε, which later forms connect themselves at once with the Sanscrit, *asmān*, *yushmān* (for *asma-ns*, *yushma-ns*), by a rejection of the case-suffix.

VI. It will be seen by an examination of the table, that in Sanscrit *nas* and *vas* appear in the accusative, dative, and genitive. This circumstance shows conclusively that the *s* cannot be a case-sign, and hence, reasoning from the analogy afforded by the Zend, we may regard *nas* and *vas* in the accusative as abbreviated from *nasmān* and *vasmān*, and in the dative and genitive from *nasmabhyam*, *nasmakam*; *vasmabhyam*, *vasmakam*. After removing the residue of each of these forms, we have *na* and *va* remaining as the chief element in either case of personal designation, and from these latter come the dual forms *náu* and *vám* (for *váu*).

VII. The principle on which *nas* and *vas* were sought to be explained in the preceding paragraph may also be extended to the Latin. The stems *na* and *va* would lead us to expect in this language such themes as *nu* and *vu* (*nō* and *vō*), as also *ni* and *vi* for plural nominatives, and *nos* and *vos* for accusatives. But we find *nos* and *vos* already appearing in the nominative, and the final *s* maintaining its ground even in the possessives *nos-ter*, *ves-ter* (for *vos-ter*). Hence the *os* in *nos* and *vos* cannot well be explained in the same way as the *os*, for example, in *lupos*, and we must therefore regard these two words, like the Sanscrit *nas* and *vas*, in the light of abbreviations or curtailments from some more extended form, in which, very probably, the pronoun *sma* appeared. It is very singular that we actually find traces of such a form in the syllable *met-*

appended to various pronouns, as *egomet*, *memet*, *tumet*, *nosmet*, *voemet*, &c., and this *met* connects itself readily with *sma* the ablative, from which we pass at once to the Sanscrit ablative plural, *a-sma*, *yu-shma*. Now, as this last-mentioned case is employed also by the Sanscrit grammarians as a species of ground-form for all cases and numbers, we may easily account for the free employment of *met* in the Latin tongue.

VIII. The Greek dual has ΝΩ and ΣΦΩ as themes for the pronouns of the first and second person, and from these come νῶι and σφῶι. The peculiar form of νῶι and σφῶι, as duals, has led to the supposition that the ο is a weakening of the α which originally formed the dual-ending of the masculine and feminine, and which α, in the ordinary declension, was changed to ε.

Tabular View of the Pronoun of the Third Person. Singular.

	Pracrit.	Zend.	Greek.	Latin.	Gothic.	Lithuanian.	Slavonic.
Acc.			σφέ, ἐ,	se,	sik,	sawen,	sja.
Inst.						sawimi,	soboju.
Dat.	sē,	hē, hoi,	ol,	sibi,	sis,	saw,	sebje, si.
Gen.	sē,	hē, hoi,	ov,	sui,	seina,	sawens,	sebe.
Loc.						sawije,	sebje.

Remarks.

I. The Sanscrit wants a substantive pronoun of the third person. That it originally possessed one, however, appears evident from the testimony of its European sister tongues, and especially from the circumstance that in Zend' *hē* and *hoi*, and in Pracrit *sē*, were employed as the genitive and dative of the third person for all genders. The theme of this pronoun in Sanscrit must have been *sva*, lengthened afterward to *své*, like *mē* from *ma*, and *tvé* from *tva*.

II. The existing form *sva* has the force of a possessive, and is used not only in the meaning of "his," but also of "mine" and "thine." With this *sva-s* the Doric *σφός* connects itself, while *σφεῖς*, *σφί-σι*, in the plural is to be traced to a theme in i, as *σφι*. The apparent affinity between it and the dual of the pronoun of the second person is merely accidental. In the latter the σ comes from an earlier τ, whereas in the pronoun of the third person it is a part of the primitive form.

III. In *ov*, *ol*, *ἐ*, for *σφοῦ*, *σφοί*, *σφέ*, the last of which old forms has alone remained, and in which forms the φ takes the place of the digamma *σFοῦ*, &c., the φ, as the representative of the digamma, necessarily disappears after the conversion of the σ into an aspirate.

IV. The Gothic in like manner throws out a v, and says *sci-na*, *si-s*, *si-k*, for *svi-na*, *svi-s*, *svi-k*. The Lithuanian and Slavonic follow in

this pronoun the analogy of the second person, and distinguish it from the latter by the initial *s* for *t*. They also, like the Latin, Greek, and German, dispense with the nominative, since they use the pronoun reflexively; and they employ the singular instead of the plural.

Remarks on the Demonstrative Pronouns.

I. The stem *ta* (feminine *tá*) signifies in Sanscrit "he," "this one," "that one." The Zend-form is identical, except that the middle mutes often take the place of the *temes*; as, for example, in the accusative singular masculine, where for *tēm* we have *dem*, or, more frequently, *dīm*. In Greek and German this pronoun has supplied the place of an article, a part of speech that is wanting in Sanscrit and Zend, as in Latin, Lithuanian, and Slavonic.

II. The stems *to*, Gothic *tha*; feminine *τā*, *τη*, Gothic *thō*, correspond to the Sanscrit-Zend *ta* and *tā*, with which the Lithuanian demonstrative stem *ta*, in the nominative masculine *tas*, feminine *tá*, is completely identical. The Latin has no demonstrative pronoun from a similar stem which it employs by itself, if we except certain adverbial accusative-forms, as *tum*, *tunc* (like *hunc*), *tam*, *tan-dem*, *tam-en*, and certain derivatives from such a pronominal source; as, for example, *talis*, *tantus*, *tot*, *totidem*, *toties*, *totus*, &c. A demonstrative, however, of the form here referred to appears in the compound *iste*, and is declined with it, the first part of the compound, namely, *is*, being an old unchangeable nominative masculine, the case-sign of which, as if unconscious of its origin, remains also in the oblique cases; as, *istiū* for *ejustius*, &c.

III. In the nominative singular masculine and feminine the Sanscrit and, in surprising accordance with it, the Gothic, substitute an *s* for the *t*, which in Zend becomes an *h*, and in Greek the rough breathing. Thus we have in Sanscrit *sa*, *sū*, *tat*; in Gothic, *sa*, *sō*, *thata*; in Zend, *ho*, *hā*, *tat*, and in Greek, *σ*, *'ā*, *το* (the Doric *a* for *η*). The early Latin employed a form in the accusative closely connected with the primitive stem; namely, *sum* for *cum*, and *sam* for *eam*, and used also *sapsa* as a nominative for *sa ipsa*. There are remains of the old *s*-form also in the Greek adverbs *σήμερον* and *σήτες*, though here, since these compounds express an accusative, not a nominative meaning, the Attic *τήμερον*, *τήτες* are more in unison with the Sanscrit usage, *ta* being the general theme, and *sa* only that of the nominative. It is an anomaly in Greek when the aspirate takes the place of the *t*-sound in the nominative plural also, as *οι*, *αι*. The Doric form is much more accurate, *τοί*, *ταί*, and harmonizes with the usage of the sister tongues.

General Observations on the other Pronouns.

I. The change from a *temuis* to a middle mute has already been referred to, and must again be mentioned as playing a very important part in comparative philology. Thus, for example, *όδε* is not compounded of *ο* and *δέ*, as is generally supposed, but the latter part of the word is evidently to be traced to the demonstrative stem *τό*, the vowel changing from *o* to *e*, as in the vocative of the *o*-stem, and also in such accusatives as *μέ*, *σέ*, *τέ*, &c. In the word *όδε*, therefore, both parts of the compound are of similar origin, and we are reminded of the doubling of the pronoun in Sanscrit, Latin, and other tongues; as, *yô yas*, "quicunque;" *yan yam*, "quemcunque;" and in Latin, *quisquis*, *quidquid*, *sese*, &c.

II. The principle alluded to in the preceding paragraph is farther illustrated by the Sanscrit neuter forms *i-dam*, "this," and *a-das*, "that," where the *d* takes the place of *t*, just as in the Latin *i-dem*, *qui-dam*, &c., the syllables *dam*, *das*, &c., being all traceable to the demonstrative. Examples of a similar kind occur in the Latin *dum*, *dem-um*, *don-ec*, *den-ique*, &c. The adjective *totus*, on the other hand, retains the *t* unaltered, and its primitive meaning evidently is, "this and this," i. e., this and the other half, or the "whole."

III. The pronominal *i*-stem, consisting merely of a simple vowel, expresses in Greek and Latin the meaning "he," but in Sanscrit and Zend "this one." In the two latter languages it has no declension of its own, but has only left behind certain adverbs, such as, *itas*, "from here," "from there;" *itha*, "so" (compare the Latin *ita*), &c. We have also from the same pronominal root *i* the derivatives *itara-s*, "the other" (whose accusative *itera-m* reminds us at once of the Latin *iterum*), *idrisa*, "such," &c. The Latin *is* enlarges its theme in many cases by means of a *u* or an *o*, in feminines by an *a*; the *i* also is converted into an *e*, especially before vowels; hence, as from the verbal root *i* come *eo* and *eunt*, in opposition to *is*, *it*, *imus*, *itis*, *ibam*, &c., so from our pronominal root *come cum*, *eo*, *eorum*, *eos*, and the feminines *ea*, *eæ*, *eam*, *earum*. To the primitive *i*-type there belong merely *is*, *id*, the old forms *im*, *ibus*, the genitive and dative *e-jus* and *e-i*, and the locative *ibi*.

IV. The stem of the relative pronoun in Sanscrit and Zend is *ya*, feminine *yā*. The Greek δς, η, δ, converts the initial *y* into an aspirate, a change that often occurs; as in *vyeīς*, for *yushmē*; ἄζω, from *yag*, "to revere," &c.

V. The interrogative stem in Sanscrit, Zend, and Lithuanian is KA, from which came the Greek interrogative stem KO. This latter was preserved by the Ionic dialect, but was converted in the others, from the ease with which gutturals and labials are interchanged, into ΠΟ.

The actual declension, however, of this KO or II O was superseded by τίς, and we have therefore remaining of it only certain adverbs and derivatives ; as, κότε, πότε ; κῶς, πῶς ; κότερον, πότερον (compare the Sanscrit *kataras*, “ which of the two ”) ; κόσος, πόσος ; κοῖος, ποῖος ; all which point clearly enough to the existence, at one period, of such a form as κός, κή, κό. This interrogative stem affords a basis, also, for those cases of the Latin interrogative and relative which belong to the second declension, namely, *quod* (compare the Zend *kał*), *quo*, and, in the plural, *qui*, *quorum*, *quos*. The neuter plural *qua* deviates from analogy, and ought to be *qua*. It is possible, however, that this *qua* may be the remains of an old dual, subsequently received as a plural, since it agrees precisely with the Sanscrit *kē*. The Latin feminine has, in its different cases, a Sanscrit-Zend feminine stem for its basis, namely, *kā*, and hence we compare *quam* with the Sanscrit *kām* ; *quarum* with *kā-sām* ; *quas* with *kās*.

VI. The Gothic changes the *k* of the interrogative stem to an *h*, and as the gutturals are fond of uniting in this language with a *v*, it places this last-mentioned letter after the *h*, making thus HVA out of KA, and HVO out of *kā*. The Latin, like the Gothic, loves to place a euphonic *v* after the gutturals, and hence the Latin QVO corresponds to HVA, in its departure from the Sanscrit KA ; and so also *aqVa* agrees with the Gothic *ahva*, “ a river,” just as *angVis* is related to the Sanscrit *ahi-s*, “ a snake,” and the Greek έχις.

VII. The interrogative stem *ki* also occurs in Sanscrit, from which there appear to have been formed, in this same language, *kit*, and, before the vocal letters, *kid*. This reminds us at once of the Latin forms *quis* and *quid*. That there existed at one time, in Sanscrit, a masculine nominative *kis*, analogous to the Latin *quis*, is proved conclusively by the compound forms *mákis* and *nakis*, which appear in the Vedas, and with the latter of which we may compare the Latin *nequis*.

VIII. The Latin *hic* appears, notwithstanding its difference of meaning, to be derived from the same parent-source as *quis* and *qui*. It has the same peculiarity of declension, *hu-jus* like *cu-jus*, *huic* like *cui*, and, besides, the nominative plural neuter shows a strong analogy to the corresponding part in *quis* and *qui*, namely, *qua*. The final *c* in *hic* appears to be shortened from *ce*, which remains in *hicce* (more correctly *hice*), and is analogous to *que*, *pe*, *quam*, and *piam*, in *quis-que*, *quip-pe*, *quis quam*, *quis-piam*, all which terminations are nothing more than different forms of the Latin *qua*. And as these terminations, on being appended as suffixes to the interrogative stem, change its meaning and part with the interrogation, the same thing operates in *hic*. The earlier form appears to have been *cic*, *cæc*, *coc*, and traces of the initial *c* still remain in

ci-s, ci-tra, just as in *ul-tra* we have the remains of the opposite pronoun *ille (olle)*, deprived of its last syllable.

Pronominal Adverbs.

I. Locative adverbs are formed in Sanscrit by the suffix *tra*, which connects itself immediately with the theme ; as, *a-tra*, "here;" *ta-tra*, "there;" *ku-tra*, "where?" &c.' To this same source are the Latin adverbs *ci-tra*, *ul-tra*, to be assigned. Locative pronominal adverbs are formed also in Zend by the suffix *dha*, which reminds us at once of the Greek termination *θa*, in *ἐνθa*, *ἐνταῦθa*, &c.

II. In Sanscrit, by means of the suffix *tas*, adverbs are formed not only from pronominal stems, but also from substantives and adjectives, and these adverbs denote the removal from one place to another ; sometimes, also, they take the place of the ablative. Analogous to this, in some respect, is the Latin termination *tus* in *cœli-tus*, "from heaven;" *divini-tus*, *fundи-tus*, &c. The final *s* appears to have changed to *r* in *igi-tur*, and the first part of the word connecting itself with the Sanscrit *iha*, "here," we have for the primitive meaning of *igitur*, "from here," i. e., "on these grounds," or "therefore."

III. In Sanscrit the termination *tas* is sometimes converted into *dhas*, from which last come the Greek *θev* and the Slavonic *dû*. Thus,

Sanscrit.	Greek.	Slavonic.
ku-dhas,	πό-θεν,	ot-kû-dû.
ta-dhas,	τό-θεν,	ot-tû-dû.
ya-dhas,	δ-θεν,	jû-dû-sche.

IV. The locative adverbs *hic*, *illuc*, *istic*, were originally datives, of whose primitive form we have a trace remaining in *ruri*. The enclitic *c* being added to *hi* (changed from *hui*); *illi*, and *isti*, converted them into adverbs, and at the same time distinguished them from datives.

V. Adverbs of time are formed in Sanscrit by the suffix *dā* ; as, *kadā*, "when;" *tadā*, "then;" *ya-dā*, "at which time," &c. The Greek termination *τe*, in similar adverbs, appears to be analogous to this ; as, *πότe*, *τότe*, *δότe*, &c., and we may also find a trace of the Sanscrit termination in the Latin *quān-do*.

Verb.

I. One system of personal terminations belongs to all Sanscrit verbs, and the differences of conjugation which are distinguished by grammarians consists in the changes which the verbal roots undergo. The following is an example displaying the terminations of the present tense, as they are subjoined to the verbal root *tud*, "to strike," in Latin *tundo*.

1. Prichard's Eastern Origin of the Celtic Nations, p. 94, seq.

	<i>1st Person.</i>	<i>2d Person.</i>	<i>3d Person.</i>
Sing.	Tudāmi,	Tudāsi,	Tudāti.
Dual.	Tudāvas,	Tudāthas,	Tudātas.
Plur.	Tudāmas,	Tudātha,	Tudānti.

II. This verb belongs to those classes of roots which insert a vowel *a* between the theme and the personal endings. Others subjoin these endings immediately. The personal endings alone are as follows :

	<i>1st Person.</i>	<i>2d Person.</i>	<i>3d Person.</i>
Sing.	-mi,	-si,	-ti.
Dual.	-vas,	-thas,	-tas.
Plur.	-mas,	-tha,	-anti.

III. The same terminations belong to the future tenses as to the present ; but those tenses which have the augment prefixed to the verb have the personal endings, as in Greek, in a more contracted form. The following is the first preterit of the verb *tudami*, corresponding closely to the Greek imperfect :

	<i>1st Person.</i>	<i>2d Person.</i>	<i>3d Person.</i>
Sing.	Atūdam,	Atūdas,	Atūdat.
Dual.	Atudāva,	Atudātam,	Atudātam.
Plur.	Atudāma,	Atudāta,	Atūdān.

IV. There is another form of the indicative tenses in the active voice, namely, that of the reduplicated preterit, formed by rules nearly the same as those of the perfect in Greek verbs. The reduplicated preterit of the verb *tud* or *tudāmi* is as follows, and will remind us at once of the Latin *tutudi*.

	<i>1st Person.</i>	<i>2d Person.</i>	<i>3d Person.</i>
Sing.	Tutōda,	Tutodītha,	Tutōda.
Dual.	Tutudīva,	Tutudāthus,	Tutudātus.
Plur.	Tutudīma,	Tutūda,	Tutūdus.

V. The following examples are from another verb, *lagāmi*, "to say," with the corresponding forms of the Greek verb *λέγω* following immediately after.

	<i>PRESENT.</i>		
	<i>1st Person.</i>	<i>2d Person.</i>	<i>3d Person.</i>
Sing.	Lagāmi, { λέγω, {	Lagāsi, { λέγεις, {	Lagāti, { λέγει. {
Dual.	Lagāvas, { {	Lagāthas, { λέγετον, {	Lagātas, { λέγετον. {
Plur.	Lagāmas, { λέγομεν, {	Lagātha, { λέγετε, {	Lagānti, { λέγοντε, { Doric. {

AUGMENTED P^RETERIT.

	1st Person.	2d Person.	3d Person.
Sing.	Alägam, { ελεγον,	Alägas, { ελεγες,	Alägat, { ελεγε.
Dual.	Alagäva, {	Alagätam, { ελέγετον,	Alagätam, { ελεγέτην.
Plur.	Alagäma, { ελέγομεν,	Alagäta, { ελέγετε,	Alägan, { ελεγον.

REDUPLICATED P^RETERIT.

	1st Person.	2d Person.	3d Person.
Sing.	Laläga, { λέλεχα,	Lalagitha, { λέλεχας,	Laläga, { λέλεχε.
Dual.	Lalagiva, {	Lalagithus, { λελέχατον,	Lalagitus, { λελέχατον.
Plur.	Lalagima, { λελέχαμεν,	Laläga, { λελέχατε,	Lalagus, { λελέχασι.

Potential Mood.

PRESENT.

	1st Person.	2d Person.	3d Person.
Sing.	Lageam, { λέγομι,	Lage, { λέγοις,	Laget, { λεγοι.
Plur.	Lagema, { λέγοιμεν,	Lagete, { λέγοιτε,	Lageyuh, { λέγοιεν.

IMPERATIVE.

	2d Per.	3d Per.	2d Per.	3d Per.
Sing.	Laga, { λέγε,	Lagätu, { λεγέτω.	Lagäta, { λέγετε,	Lagantu, { λεγόντων, Attic, &c.

VI. The Sanscrit infinitive is preserved in the first supine of the Latin verb ; as, *palitum*, “ alitum ;” *sanitum*, “ cinctum” (old form “ cingitum”).

VII. The present participle of the masculine gender is closely analogous to that of the Greek and Latin ; as,

	Nom.	Gen.	Dat.	Acc.	Abl.
Sing.	Lagan, { λέγων, legens,	Lagatah, { λέγοντος, legentis,	Lagate, { λέγοντι, legenti,	Lagantam, { λέγοντα, legentem,	Lagati, { λέγοντα, legente.
	N. and A.	Gen.	Dat.	Acc.	Abl.
Plur.	Lagantas, { λέγοντες, legentes,	Lagatäm, { λέγόντων, legentium,	Lagadbiah, { λέγονσι, legentibus,	Lagatsu, { λέγοντα, legentibus.	

VIII. The present participle of the middle and passive voices is also nearly the same in Sanscrit and Greek ; as,

Lagamānas, } λεγόμενος, }	Lagamānah, } λεγομένη, }	Lagamānam, } λεγόμενον.
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And the Sanscrit past participle has been preserved in Latin ; as,

Lagatas, } legatus, }	Lagatah, } legata, }	Lagatam, } legatum.
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Verb ASMI, "I am," and its cognates.

PRESENT.

1. In Sanscrit.

	1st Per.	2d Per.	3d Per.
Sing.	asmi,	asi,	asti.
Plur.	smah or } smus, }	stha,	santi.

2. In Greek (old forms).

Sing.	ἐμμί,	ἐσσί,	ἐστί.
Plur.	εἰμές,	ἐστέ,	ἐστι.

3. In Latin.

Sing.	esum or } sum,	es,	est.
Plur.	sumus,	estis,	sunt.

4. In Persian.

Sing.	am,	iy,	est.
Plur.	īm,	īd,	end.

5. In Slavonian.

Sing.	yesm',	yesi,	yest.
Plur.	yesmi,	yeſte,	sut' for jesut'.

6. In Lithuanian.

Sing.	esmi,	essi,	esti.
Plur.	esme,	este,	esti.

7. In Gothic.

Sing.	īm,	īs,	ist.
Plur.	siyum,	siyuth,	sind.

Remarks.¹

I. It is at once evident that all these are slight modifications of the same element, conjugated by means of the same suffixes. The variation

1. Prichard's *Eastern Origin of the Celtic Nations*, p. 164.

between the different languages does not exceed such as exists between proximate dialects of the same speech.

II. The imperfect tense is not to be traced with so much regularity. It is in Sanscrit as follows :

Sing.	asam,	asis,	asit.
Plur.	asma,	asta,	asan.

In Latin, *esam* was probably the old form of *eram*, since *s* was often changed into *r*, and *esam* would regularly form *esem* in the subjunctive, which is actually found. Thus,

Sing.	esam,	esas,	esat.
Plur.	esamus,	esatis,	esant.

III. The second form of the verb, in the arrangement adopted by the Sanscrit grammarians, is the potential. The potential form of the verb *asmi* bears a strong analogy to the old potential *siem* in Latin, and also to the Gothic potential. Thus we have,

Singular.

Sanscrit.	syām,	syās,	syāt.
Latin.	siem,	sies,	siet.
Gothic.	siyan, ¹	siyais,	siyat.

Plural.

Sanscrit.	syāma,	syata,	syus.
Latin.	siemus,	sietis,	sient.
Gothic.	siyaima,	siyraith,	siyaina.

IV. It may be observed that all these words have lost the initial vowel ā or ē, and that, if it were restored, the preceding forms would bear a near analogy to ἔσαιμι, which, though not extant, would be a regular derivative from ἔσομαι.

V. The Sanscrit verb *asmi* has no future, but it has been conjectured, with great probability, that *syami*, the adjunct by which a future tense is formed in attributive verbs, is, in fact, only the obsolete future of the verb *asmi*. A fact strongly favouring this hypothesis is, that a tense of this verb exists in Sanscrit, and is recognised as such, which is only used in forming the preterperfect tense of certain verbs. *Asa*, *āsitha*, *āsa*, is termed the third preterit or aorist of *asmi*. It is joined with *kārayām*, from the verb *karomi*, "facio," "creo," and forms *kārayāmāsa*, "fecit," "creavit."

VI. There is only one other tense of the verb *asmi*, which is the imperative. It is as follows :

1. Erroneously considered by Hickey a future tense.

Sing.	asani,	aidhi,	astu,
Plur.	asanya,	stă,	santu.

Compare *astu* with *εστω*, *estō*; *sta* with *εστέ*, *este*, and *santu* with *sunto*. The second person *aidhi* bears a strong analogy to some of the modifications of the verb substantive in Celtic.

VII. There is also in Sanscrit the verb *bhavami*, from the root *bhu*, allied to the old Latin verb *fuo*, and in the sense of *oriri*, *nasci*. With this may be compared the Greek *φύω*, and the verb *to be* in English, together with the Celtic *bydh*, the Russian *budu*, and the Persian *budemi*. The Sanscrit has preserved the whole of *bhavami*, whereas the cognate verbs are defective in most other tongues.

Remarks on the Endings of Verbs.

First Person.

I. The characteristic of the first person, in its original shape, is *m* in Sanscrit as well for the plural as the singular. In the first person dual, however, this *m* changes to a *v*.

II. The full expression of the ending of the first person singular, in the active voice, is *mi*, and this is found in all Sanscrit verbs without distinction. In Greek, however, the number of verbs in *μι* is comparatively small, being only about 200. The rest of the Greek verbs have entirely suppressed this ending, and their final *ω*, as well as the Latin *o* of all conjugations, answers to the Sanscrit *ā*, which *ā*, in such forms as *bodh-ā-mi*, *tud-ā-mi*, &c., belongs neither to the root nor the personal ending, but characterizes merely the class to which the verb belongs. When this consists of a short *a*, or of a syllable ending in *a*, this *a* is lengthened before *m* and *v* if a vowel follow, and hence we have *bodh-ā-mi*, *bodh-ā-vas*, *bodh-ā-mas*, but *bodh-ā-si*, *bodh-ā-ti*, *bod-ā-ni*, &c.

III. The Greek takes no part in this lengthening of the vowel, but gives *τέρπ-ο-μεν* as corresponding to the Sanscrit *tarp-ā-mas*. In the singular, however, the form *τέρπ-ω-μι*, answering to *tarp-ā-mi*, may perhaps have existed; and, if so, it is very probable that the *ω* became shortened in the passive and middle voices by reason of the greater stress that was laid on the ending of the verb.

IV. The passive and middle ending in *μαι* clearly shows that all verbs in Greek had originally *μι* as the termination of the first person active, for *μαι* arises from *μι*, just as *σαι*, *ται*, *νται*, do from *σι*, *τι*, *ντι*, and no *τέρπομαι* could ever have come into the language except from a *τέρπωμι* or *τέρπομι*.

V. We have, in what has just been said, a remarkable confirmation of the fact that the different members of the great family of languages mu-

tually illustrate and complete each other, since the richest of them have not reached us in a perfect state. While the ending *μαι* still remains firm in the modern Greek passive, the corresponding Sanscrit form lay already in ruins at the early period when the Vedas were composed; while, on the other hand, Homer employs but seldom the form in *μι*, out of which have arisen his numerous present and future forms in *μαι*, although it is universal in Sanscrit, and is even employed at the present day in many Lithuanian verbs; such as *esmi*, "I am;" *dumi*, "I give;" *eimi*, "I go;" *dēmi*, "I place," &c.

VI. It has been already remarked, that those tenses of the Sanscrit which have the augment prefixed to the verb have the personal endings, as in Greek, in a more contracted form. With these the ending *mi* becomes merely *m*, and this curtailed termination changes in Greek, by the laws of euphony, to *v*. Thus we may compare the Sanscrit *atarp-a-m* with the Greek *ἐτερπ-o-v*; *adadā-m* with *ἔδιδω-v*; and *adā-m* with *ἔδω-v*. So, again, *dad-yām* is analogous to *δίδο-ίην*, and *dē-yam* to *δο-ίην*. In the first aorist active the Greek has lost entirely the characteristic of the person; as, *ἔδειξα*, whereas in Sanscrit we have *adiksam*. The earlier form *ἔδειξαν*, of the first person, appears to have come from a still older one, *ἔδειξαμ*, as is indicated by the first aorist middle, *ἔδειξάμ-ην*.

VII. The Latin, on the other hand, shows a strong attachment to the ending in *m*; as, *amabam*, *amem*, *amarem*, &c., all which point to the existence, at one period of the language, of verbs in *mi*. Traces of the *m* termination in the present tense are still found in *sum* and *inquam*, the original forms of which were, undoubtedly, *sumi* and *inquami*.

VIII. As regards the origin of the ending for the first person, it may be remarked that *mi* is, in all probability, weakened from *ma*, which latter form is, in Sanscrit and Zend, the theme of the oblique cases of the personal pronoun. Hence the syllable *mi*, in *dadd-mi*, bears the same analogy to *ma* that the *i* in *cīn*, in the termination of the Latin *tibi-cīn*, does to the *a* in the true form of the root, *can*, from *cano*. The change from *mi* to *m* is a still farther weakening, and would seem to have been occasioned by the stress of the voice, laid, in pronouncing, upon the augment or initial syllable.

IX. The Sanscrit ending *mas*, in the first person plural, connects itself at once with the Latin *mus*; as, *ama-mus*, *amaba-mus*, &c., and also with the old Greek termination *μες*, for *μεν*; as, *φέρο-μες*, *δίδο-μες*, *ἴστα-μες*, for *φέρο-μεν*, *δίδο-μεν*; *ἴστα-μεν*. This plural ending in *mas* is equivalent to *m-as*, where *m* indicates the pronominal stem, and *as* the plural ending.

X. In the dual the Sanscrit *vas* becomes *va* in the augmented tenses, in analogy with the plural endings *mas* and *ma*. This *v*, in the dual, is

a softening from *m*, and the change must have taken place at an early period, since the same peculiarity in the dual ending may be traced in the Gothic, Slavonic, and Lithuanian.

Second Person.

I. The Sanscrit pronominal stem *tva* or *tve* assumes different forms in its combination with verbal themes. The *t* either remains unaltered, or else becomes *th* or *dh*; or, like the Greek *ού*, is converted into an *s*. The *v*, moreover, either remains or is dropped; while the *a* is retained unaltered, or is weakened to *i*, or else entirely disappears. The pronominal form appears fullest in the middle voice, since this part of the verb loves the weightier endings, and therefore avoids, more than any other, the curtailing of the pronouns.

II. The full ending of the second person present of the dual is *thas*, and in the plural *tha*. But there are strong reasons for believing that the second person plural originally ended in *thas*, and that from this arose the dual ending *thás*; and, farther, that in the course of time *thas* of the plural dropped its *s*, and *thás* of the dual its long vowel. On the supposition that the second person plural ended originally in *thás*, we can readily see the analogy of the Latin *tis*, as well as the correctness of Thiersch's remark in relation to the hiatus, namely, that for the ending *τε* in Homer, in the second person plural, we ought to read *τες*, from the analogy of *μες* for *μεν* in the first person.

III. The Lithuanian has preserved the ending *si* of the second person singular, in common with the Greek, only in the substantive verb, where *es-si* and the Doric *ἐσ-σί* show clearly their common lineage. In the case of other verbs, however, the two languages part company, the Lithuanian everywhere retaining the *i* but parting with the *s*, the Greek pursuing a directly opposite course. The Latin and Gothic agree with the Greek. Hence we may compare the Lithuanian *dud'-i* with the Sanscrit *dadá-si*, the Slavonic *da-si*, the Greek *δίδω-ς*, the Latin *da-s*, the Gothic *vigi-s*. With regard to Greek verbs in *ω*, it would seem that the *i* of *σι*, after having been dropped, has gone back and united itself to the preceding syllable; and as, for example, *γενέτειρα* comes from *γενετέρια*, and *μέλαινα* from *μελάνια*, *μείζων* from *μεζίων*, *χείρων* from *χερίων*, *ἀμείνων* from *ἀμενίων*, so also *τέρπ-ει-ς* is formed from *τέρπ-ε-σι*, corresponding to the Sanscrit *tarp-ă-si*.

IV. We find also in Sanscrit two other endings of the second person, *dhi* and *tha*, the former appearing in the imperative, the latter in the reduplicated preterit. The first of these, namely, *dhi*, reminds us of the termination *θι* in Greek imperatives; as, *ἰσ-θι*, *κέκραχ-θι*, *ἄνωχ-θι*, *φά-θι*, &c. The second presents, at first view, a striking analogy to

the Greek termination $\vartheta\alpha$, but it is in reality a deceptive one, since & on other occasions corresponds to the Sanscrit *dh*, and arises from the influence of the preceding σ , just as, in the passive and middle, all the active personal endings in τ become ϑ by the influence of the σ preceding.

V. The Sanscrit *tha* will remind us then of the Greek $\vartheta\alpha$, although these two terminations are not in fact identical, since the Greek $\vartheta\alpha$ comes from *dha*, and the *d* has been converted into a ϑ by the influence of a preceding σ , just as the τ of the active personal endings is converted into ϑ in the passive and middle by the insertion of σ . The σ of the active voice, however, belongs to the root, and hence we must divide as follows : *yo-θa*, *oīσ-θa* (for *old-θa*).

VI. In Latin the termination *sti* corresponds to the Sanscrit ending *tha*, the *a* being weakened to an *i*, and an *s* being inserted before the *t*, the aspirate also disappearing. Thus we may compare the following :

LATIN.	SANSKRIT.
<i>dedi-sti,</i>	<i>dadi-tha.</i>
<i>steti-sti,</i>	<i>tasthi-tha.</i>
<i>momord-isti,</i>	<i>mamard-i-tha.</i>
<i>tutud-isti,</i>	<i>tutod-i-tha.</i>

Third Person.

I. The pronominal stem *ta* has, after the analogy of the first and second persons, weakened its vowel to an *i* in the unaugmented tenses, and in the augmented ones has laid it aside entirely. The *t*, however, in Sanscrit and Zend, undergoes, the termination *us* excepted, no change whatever, whereas the *t* of the second person becomes, as we have just seen, *t*, *th*, *dh*, or *s*. The Greek, on the contrary, retains the τ of the third person only in the substantive verb *էστι*, Sanscrit *asti*, and on other occasions either has *σι*, as in *δίδωσι*, or *ει*, as in *τέρπει*.

II. The form *δίδωσι* resembles more the Sanscrit second person *dadāsi* than the third person *dadāti*, and it is only distinguished from its own second person *δίδως* by the latter dropping the *i*. That originally, however, even in the ω conjugation, the third person singular ended in $\tau\iota$, is proved by the middle and passive ending *τατ*, since *τέρπεται* bears the same relation to *τέρπ-ε-τι* that *δίδοται* does to *δίδωτι*. The form *τέρπει*, in fact, arises from the rejection of τ , just as *τίθει* comes from *τίθετι*, *δίδοι* from *δίδοθι*, *κέρα* from *κέρατι*, *οἴκοι* from *οἴκοθι*, &c.

III. In the augmented tenses, on the other hand, the Greek lays aside entirely the *T* sound, and agrees in this with the Pracrit, the Gothic, and Slavonic ; whereas the Latin retains the *t* throughout the verb, and in this, as in many other instances, displays far more of an Indian character than the Greek.

IV. For the purpose of making the plural, an *n* is inserted before the pronominal characteristic. After this *n* the Gothic places the middle mute *d*, where other languages have the tenuis *t*. Hence we may compare the Gothic *sind* with the Sanscrit *santi*, the Zend *henti*, the Latin *sunt*, and the old Greek form (*σ*) *εντί*.

V. The Sanscrit always inserts an *a* before an *n*, unless an *a* already exist there, from the verbal class or radical syllable. Hence we have *tarp-a-nti*, like *तेर्प-अ-न्ति*; *tishi-a-nti*, like *तिश-अ-न्ति*, &c. The Greek *ασι*, from *αν्ति*, in such forms as *δεικν्य-ασι*, *ि-ασι*, *τιθέ-ασι*, *διδό-ασι*, &c., finds here a remarkable support, since it is hardly possible to suppose that these were merely accidental anomalies. For, even if such forms as *τιθέαντι*, *διδόαντι*, *िαν्तι*, *δεικν्यान्ति*, remain at the present day in none of the Greek dialects, still there can be no doubt but that the *a* is lengthened in order to supply the place of the rejected *v*, and that *σι* is put for *τι*, as everywhere in the third person.

VI. Some Sanscrit verbs, on account of the weight of the reduplication which they receive in what are called the special tenses, endeavour to lighten their ending, and therefore throw out *n* from the third person plural, shortening, at the same time, a long *a* in the root. Hence we have *dadā-ti*, “they give;” *gahāti*, “they leave.” There can be no doubt but that, in the earlier state of the language, these forms were *dada-nti*, *ga-ha-nti*, and that, therefore, the Doric *διδό-ντι*, *τιθέ-ντι*, &c., give us the primitive forms of the Greek tongue.

VII. The Sanscrit verbs, moreover, not merely those of the reduplicated class, but those also of the second conjugation, corresponding to the Greek verbs in *μι*, throw away, in the middle voice, the *n* from the third person plural, in order to give more stress to the personal ending. Thus we have *cim-atē* for *cim-antē*. This change has very much the appearance of having taken place after the separation of the different tribes of the human family from their common home. The Greek, for example, preserves the old form, and retains the nasal letter as a badge of the plural, with still more firmness in the middle and passive than in the active, giving not only *तेर्प-अ-न्ता॒इ* for the Sanscrit *tarp-a-n̄te*, but also *दीद-अ-न्ता॒इ*, *τιθे-न्ता॒इ*, for the Sanscrit *dadatē*, *gahatē*, &c. The Greek, however, has found, by another process, the means of lightening the too great weight of the middle ending, by employing merely *ντα॒इ* where we would naturally look for *αν्ता॒इ*; saying, for example, *δείκνυ-ν्ता॒इ*, and not *δεικν्य-αν्ता॒इ*, although *δεिक्न्य-ασι* would lead us to expect this latter form.

VIII. The rejection of *a* from such a form as *δεिक्न्य-(a)ντा॒इ*, is like the dropping of *η* from the optative, where, on account of the weight of the personal ending, the passive and middle voices form from *διδοίην* of the active, not *διδοιήμην*, but *διδοίμην*. The Ionic dialect, however,

has in the third person plural sacrificed the *v* to the *a*, and in this respect harmonizes closely with the Sanscrit. Hence we have *atau* in Ionic, formed from *aytau*, as in Sanscrit *até* from *anté*.

IX. The Slavonic changes the *pasal* in many of its verbs to a short *u*, and this *u*, coalescing with a preceding vowel, forms *ou* or *û*, so that *vezutj*, from *vezontj*, is surprisingly like the Greek *ἔχοντι*, from *ἔχονται* for *ἔχονται*. The Bohemian *wezau*, on the other hand, has preserved the old *a* of the Sanscrit *vah-a-ni* and Gothic *vig-a-nd*, which in the Latin *vehunt* becomes a *u*, through the influence of the nasal, in opposition to the *i* of the other persons (*vehis*, *vehit*, &c.).

X. In the augmented tenses the final vowel in *nti* or *anti* disappears, just as it does from *ti*, *si*, *mi* of the singular; and with this vowel the personal characteristic *t* also disappears, in accordance with a law of euphony, which forbids the union of two consonants at the end of a word. The Greek, which cannot endure a final *τ*, goes on a step farther than the Sanscrit, and removes the *τ* from the third person singular also. Hence we have *ἔτερπ-ε* answering to *atarp-a-t*, and, where the resemblance is still more clearly shown, *ἔτερπ-o-v* agreeing with *atarp-a-n* (for *atarp-a-nt*). The Greek aorists, however, which make *av* in the third person plural, agree better with the Sanscrit form, since the sibilant has preserved the *a* from being converted into *o*. Thus we have *ἔδειξ-av*, corresponding to the Sanscrit *adikshan*.

XI. In the unaugmented tenses the Sanscrit terminates the dual in *tas*; in the augmented ones, in *tám*. The former of these corresponds to the Greek *τον*; as, *τέρπ-ε-τον*, Sanscrit *tarp-a-tas*. The other ending, *tám*, has divided itself in Greek into the two terminations *την* and *των*, of which the first is the more prevalent one, while the latter is confined to the imperative. Hence we have *ἔτερπ-έ-την*, corresponding to *atarp-a-tám*; *ἔδειξ-σά-την* to *adik-sha-tám*; but *τέρπ-έ-των* to *tarp-a-tám*. Hence it follows that the distinction between *τον* on the one hand, and *την*, *των* on the other, in the dual number, is of very early origin, and is not, as Buttmann supposes, a later formation of the prose language. Four places occur in Homer, it is true, where *τον* takes the place of *την*, but in three of these it is occasioned by the metre, and the fourth is, therefore, only a solitary instance. The same remark will apply to the augment, which is not to be viewed merely as a later addition because it is sometimes suppressed in Homer, since it is common, in fact, to both the Greek and the Sanscrit.

Remarks on the Passive and Middle Endings.

I. The passive and middle endings distinguish themselves from those of the active by a greater degree of fulness, though the mode of forming them is not the same in all the sister tongues.

II. The Sanscrit, Zend, and Greek agree in lengthening out a final *i*, in the unaugmented tenses, by the insertion of an *a*, and form, therefore, *μαι* out of *μι*, *σαι* out of *σι*, *ται* out of *τι*, and in the plural *νται* out of *ντι*. In the Sanscrit and Zend the vowels *a* and *i* then coalesce into an *é*, which answers to the Greek *αι*.

III. The Gothic parts with the *i* out of the diphthong *ai*, and has, therefore, in the third person, *da* for *dai*; in the second, *za* (euphonic for *sa*) for *zai*; and in the third person plural, *nda* for *ndai*. The first person singular and the first and second persons plural are lost, and were supplied by the third.

IV. The Sanscrit and Zend, in both the unaugmented and the augmented tenses, parted with the pronominal consonant of the first person singular, and along with it have also lost the *a* of the verb-class in words of the first conjugation. Hence we find *bōdē* for *bōd-a-mē*. Compare the following :

SANSKRIT.	ZEND.	GREEK.	GOTHIC.
1. S. <i>bhar-é</i> ,	<i>bair-é</i> ,	φέρ-ο-μαι,	* * * * *
2. S. <i>bhar-a-sé</i> ,	<i>bar-a-hé</i> ,	φέρ-ε-σαι (φέρ-ει) <i>bair-a-za</i> .	
3. S. <i>bhar-a-té</i> ,	<i>bar-ai-té</i> ,	φέρ-ε-ται,	<i>bair-a-da</i> .
4. P. <i>bhar-a-nié</i> ,	<i>bar-ai-nié</i> ,	φέρ-ο-νται,	<i>bair-a-nda</i> .

V. In the augmented tenses the concluding diphthong *ai* loses, in Sanscrit and Zend, the vowel *i*, like the Gothic in the unaugmented ones, and the *a* which remains appears in Greek as an *o*. Hence we have *ἐφέρ-ε-το* answering to *abhar-a-ia* in Sanscrit and *bar-a-ta* in Zend; and in the plural *ἐφέρ-ο-ντο* answering to *abhar-a-nta* in Sanscrit and *bar-a-nia* in Zend.

VI. In the second person singular of the augmented tenses, the Sanscrit has *thás* where we would expect to find *sa*; as, *abhad-a-thás*. That there was, however, an ending in *sa* also, is proved by the Greek *ἔδιδο-σο*, as opposed to *ἔδιδο-το*, and likewise by *ha* in Zend, which appears in places where we would expect *sa* in Sanscrit, the *h* in Zend being here substituted for *s*.

VII. The ending *thás*, of which we have spoken in the preceding paragraph, affords a curious theme for discussion. It connects itself very evidently with the active ending *tha*, of which mention has already been made, and is, no doubt, derived from it by lengthening the vowel and appending the sibilant, which would seem to have been added for the

purpose of indicating the second person. Now, if this be so, either the first or the second of the personal indications imbodying in *tha-s* must have been used to designate the individual on whom the action is exerted or for whose advantage it is performed, a meaning inseparably connected with the middle voice. Hence, in the Sanscrit *adat-thā-s*, "thou gavest to thyself" (i. e., thou didst take), either *thā* stands for "thou," and *s* indicates "to thyself," or vice versa. If we allow this, and if in the Greek first person the *v* of the ending *μην* (Doric *μῦν*) be organic, that is, not a later unmeaning appendage, but an expressive element bequeathed by the earliest periods of the language, then *ἔδιδόυην* properly signifies, "I gave to myself," whether it be that the subjective relation is expressed by *μη* (*μᾶ*) or by the *v*. To complete the analogy, we may take for the third person the ending *ta-t* found in the Vedas, and where the person is doubly expressed. Regarding this remarkable ending as a middle one, we have the same resemblance between it and the Greek ending *το* as in the case of *τερπ-έ-τω* and *tarp-a-tat*, *ἔδιδω* and *adadát*, &c.; and, to make the case still stronger, we may call in the aid of the Bantian inscription, where the old Oscan imperatives end in a *d*, as *licitu-d* for *liceto*, *estu-d* for *csto*; all which would tend to show that the primitive form of the Greek ending *το* was *τοτ*, and that the final *τ* was rejected for euphony. The Sanscrit-Veda ending *tāt* will express the action of the third person upon himself, like the other endings in the case of the first and second persons.

VIII. The first person plural in Sanscrit ends in *mahē*, but in Zend it terminates in *maidhē*, from which latter comes evidently the Greek ending *μεθα*, which drops the *i* like the Gothic forms.

IX. The second person dual ends, in the unaugmented tenses, in *āthē*, the third in *āté*. In the augmented tenses, on the other hand, the second person ends in *āthām*, the third in *ātām*. There is every reason to suppose, however, that these endings were originally *tāthē* and *tātē*, *tāthām* and *tātām*. The initial syllable *ta* became *σ* in Greek, and the following *t* was converted into an aspirate through the influence of the *σ*. Hence arose in this latter language such forms as *δίδο-σ-θον*, *ἔδιδο-σ-θον*, &c.

X. In the Latin verb, the final *r* of the passive voice would appear to owe its origin to the reflexive pronoun, and to have been changed from *s* by a favourite principle of conversion. In those persons which end with a consonant, a connecting vowel was necessary, and the *u* was brought in, probably through the influence of the liquid; as in *amatur*, *amantur*. The imperative forms *amato-r* and *amanto-r* require no connecting vowel. In *amamur* the *s* of *amamus* disappears before the reflexive, and the more readily as it does not express any personal indication. In *amer*, on the other hand, the personal characteristic itself is given up, since *amemur* could not stand, and *amemur* was required in the plural for *ame-*

mauer. In *amaris*, *ameris*, &c., we have either a metathesis for *amasi*, &c., or else the personal characteristic *s* could not withstand the strong inclination to become an *r* between two vowels; and this having taken place, the reflexive preserved unaltered its original *s*. In the imperative *amare* the reflexive has preserved its own vowel, and if we change *r* back again to *s*, we have in *se* the accusative of the simple pronoun. So, also, the old infinitive *amarier* is nothing more than *amare-er* by metathesis for *amare-re* (i. e., *amare-se*).

XI. The form *amamini* deviates from all analogy, as will readily be perceived, and presents no small degree of difficulty. It is probable that *amamini* is the nominative plural masculine of a passive participle, and was joined to *estis*, so that *amamini* stood originally for *amamini estis*, as in Greek we have *τετυμένοι εἰσί*. The Latin suffix is *-minu-s*, and corresponds to the Greek *-uevōς* and the Sanscrit *-māna-s*. Now when this participle, forced, as it were, out of its ordinary path, changed to *amamini* from *amaminus*, this *amamini*, so employed in the second person plural, appears to have remained in that person as a kind of unalterable form, and to have been regarded, in the ordinary usage of the Latin tongue, as having a verbal termination. The consequence was, that the substantive verb was dropped, and *amamini* became employed for both genders. In support of the opinion that *amamenus* was originally a passive participle, we may cite the forms *alumnus* and *Vertumnus*, which are both evidently of participial origin. So, also, *terminus*, "what is stepped over;" *femina*, "she that bears" (middle participle), the root being *fē*, whence we have *fetus*, *fetura*, and *fecundus*; and, finally, *genini* for *genimi*, "they who are born at the same time."

XII. But how are we to explain the imperative *amaminor*? Is the *r* identical with that in *amor*, *amator*, *amanior*? The answer must be in the negative, since to express the passive or reflexive meaning here by appending a pronoun would be unnecessary, as the participial suffix has this employment. The best way is to seek for a plural case-ending in *amaminor*, as we did in *amamini*. Now it happens, luckily enough, that the Eugubian inscriptions supply us with what we want, for we there find *subator* for *subacti*, *scrhitor* for *scripti*. This plural ending in *or* agrees very well with the Sanscrit *ās* (*a-as*) and Gothic *os*, whereas the Latin *i* has forced its way in from the pronominal declension. Still farther, the nominative singular of the second declension masculine, in the Umbrian dialect, ended in *o*, and we still find *orto* for *ortus*, and *subatu* for *subatus*. Now it is very remarkable that we find, in the remains of early Latinity, imperatives singular ending in *mino*; as, *famino* in Festus, and *prafamino* in Cato. We have also *fruimino* in an inscription given by Gruter, "is cum agrum nei habeto nei fruimino."

Here *fruimmo* indicates the third person, a circumstance which tends very clearly to prove it a participle that may be applied to either person.

We have now reached the limit which we had proposed to ourselves in the prosecution of the present inquiry, and cannot but entertain the hope that the result will prove satisfactory to every one who will bestow upon the subject his candid attention. The analogies existing throughout the Indo-Germanic chain of languages are not the mere results of accident. To assert this would be the height of absurdity. They prove, on the contrary, the affiliation that exists between all these individual tongues, as well as their common descent from one parent source, whatever this source may have been, or in whatever region of the globe it may have been prevalent.

THE END.

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From H. HUMPHREY, D.D., President of Amherst College, at Amherst, Mass.

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H. HUMPHREY.

From the Rt. Rev. Bishop M'ILVAIN, President of Kenyon College, at Gambier, Ohio..

I anticipate the greatest benefits to our schools and colleges from the admirable edition of the classics which you are now publishing, under the superintendence and illustrated by the copious and learned notes of Professor Anthon. What your accomplished editor has aimed at in his Horace, Cæsar, and other volumes of the series, few can have been much connected with classical institutions in this country without learning to be precisely the one needful thing to their students. The object is most satisfactorily attained. The needed books we have, so far as your series has yet been published; and as to what are yet to come, we have learned from what we have, if I may use the words of one of your authors, quæ a summa virtute suinquoque ingenio expectanda sunt, expectare. Wishing you the most abundant encouragement in your important enterprise, I remain your obedient servant,

CHAS. P. M'ILVAIN.

—
From WILLIAM A. DUER, LL.D., President of Columbia College, in the City of New-York.

From the manner in which this undertaking has been so far executed, as well as from the established character and reputation of Professor Anthon as a scholar, his experience as an instructor, and the accuracy and judgment previously evinced by him as an editor and commentator, I can entertain no doubt of the success of the enterprise, so far as his editorial labours and your own skill and experience as publishers are concerned; and I trust that, from the increasing value of classical studies in the estimation of the public, this judicious and spirited effort to facilitate and promote so important a branch of education will be duly appreciated and liberally rewarded.

*I remain, gentlemen,
Your obedient servant,*
W. A. DUER.

Letters of Recommendation—continued.

From the Rev. B. P. AYDELOTT,
President of the Woodward Col-
lege, at Cincinnati, Ohio.

From some personal acquaintance, but much more from general reputation, I formed a very high opinion of Professor Anthon's abilities to prepare a full series of Latin and Greek Classics for the use of schools, colleges, &c. Accordingly, as soon as I could obtain the various authors edited by him, I procured them, and, upon a careful examination, was so impressed with their superior character, as to introduce them as fast as possible into the different departments of the institution under my charge.

The various Delphin editions are very good, so far as ancient geography, mythology, usages, &c., are concerned; but in respect to critical remarks and grammatical illustrations they are of little worth; they were, in general, however, the best we had.

But besides being abundantly full and clear in everything archaeological, Professor Anthon has done more, in the editions of the classical authors prepared by him, to unfold the grammatical structure, and thus throw light upon the meaning and spirit of the original, than any other commentator whom I have consulted. It is a striking, and, I think, decisive, proof of their superiority, that the students show in their recitations that they have read his notes and profited by them, which they never seemed to me to have done when using other editions.

Some time ago I commenced a careful collation of the Greek Grammar of the same author with those of Butmann, Valpy, &c., making full notes as I went along, with the design of preparing a review of it at the request of the editor of an extensively circulated periodical, and such was my conviction of its peculiar fitness for the use of schools, that I have since recommended no other to our pupils.

I would add that the neatness and taste with which Professor Anthon's classics are got up (though they are far cheaper than the Delphin editions) ought to form no small recommendation of them. Our students purchase, study, and preserve them with manifest pleasure; and whatever has these effects upon the pupil, will certainly do much to promote the cause of sound and thorough classical learning.

B. P. AYDELOTT.

From the Rev. J. S. TOMLINSON,
D.D., President of Augusta Col-
lege, Kentucky.

I take this opportunity to acknowledge the receipt (some time since) of four volumes of the Classical Series of Professor Anthon of New-York; and, after a careful examination of them, I can truly say that I am more than pleased; I am delighted with them. The avowed object of the publication, that of furnishing accurate and uniform editions of all the classical authors used in colleges and schools, is one that, in my judgment, has long been a desideratum in literature, and I am gratified to find is about to be accomplished, especially by one so entirely equal to the task as Professor Anthon has shown himself to be.

The biographical sketches, commentaries, and annotations with which the volumes are accompanied, while they reflect great credit upon the erudition and research of the author, cannot fail to enhance to the student, in a high degree, the attractions and value of classical reading. As an evidence of the estimate we place upon the series, we have hitherto used it as far as it was attainable, and shall, with great pleasure, avail ourselves of the opportunity now afforded to adopt the whole of it. Allow me to add, that the neat, tasteful, and, at the same time, substantial style of the mechanical execution of the work, fully sustains the well-earned reputation, in that respect, of the enterprising establishment whence it emanates. Respectfully,

Your obedient servant,
J. S. TOMLINSON.

—
From ALONZO CHURCH, D.D., Pres-
ident of the University of Georgia.

*As far as time and a press of busi-
ness would permit, I have examined
these volumes, and am much pleased
with them. They are, I think, well
adapted to the wants of, particularly,
young students, and will, I doubt not,
furnish what has long been a desider-
atum in our preparatory schools, viz.,
cheap, yet correct editions of the common
classics, accompanied with judicious
English notes. I do not hesitate to
say that, were I engaged in giving in-
struction to youth from these authors, I
should prefer the editions of Professor
Anthon to any which I have seen.*

A. CHURCH.

ANTHON'S SERIES OF CLASSICAL WORKS.

Letters of Recommendation—continued.

From the Rev. M. HOPKINS, D.D., President of Williams' College, at Williamstown, Mass.

Professor Anthon has unquestionably done much service to the cause of classical learning in this country by his editions of the Latin classics, given to the public with unusual accuracy and elegance from your press. His *Sallust*, *Cæsar*, and *Cicero* cannot fail to find their way into very extensive use, and to render the entrance upon classical studies much more inviting and profitable.

M. HOPKINS.

From WILBUR FISK, D.D., President of the Wesleyan University, at Middletown, Conn.

I am highly gratified to notice that you have commenced a series of the classics under the editorial supervision of that accomplished scholar, Professor Anthon of Columbia College. No man in our country is better qualified for this office than Professor Anthon. To show in what estimation he is held in England as a classical scholar, it need only be known that an edition of his "*Horace*" has been published in London, and the publishers informed me that the entire edition had met with a ready sale; showing that, notwithstanding the numerous editions of this standard work by the first scholars in England, the credit of the work by our American scholar had carried it successfully through the English market, and that, too, by virtue of its intrinsic merit. Your editions of his *Cæsar*, *Cicero*, and *Sallust* are now before me, and show that there is no falling off from the reputation of the edition of *Horace*. The copious notes and commentaries cannot fail to shed a flood of light upon the mind of the young student, and will contribute much, I trust, to foster in the rising generation of scholars a taste for the ancient classics.

WILBUR FISK.

From SILAS TOTTEN, D.D., President of Washington College.

The volumes which I have examined I entirely approve, and think them better adapted to the purposes of classical instruction than any edition of the same authors yet published in this country. The well-known ability of the learned editor admits no doubt of the excellence of the volumes yet to be published.

From the President and Faculty of Miami University, at Oxford, Ohio.

These three volumes, enriched by a copious and valuable apparatus of critical notes, and judiciously arranged historical, geographical, archaeological, and legal matters, furnished by so ripe a scholar as Dr. Anthon, are specimens well calculated to recommend the series of which they are the commencement. They are well adapted to promote thorough classical learning, and are entitled to a high grade of popular favour. By order of the Faculty,

R. H. BISHOP, President.

From RUFUS BABCOCK, Jr., D.D., late President of Waterville College, in Maine.

I have examined with considerable care, and with high and unmixed satisfaction, your recent edition of Professor Anthon's Latin Classics. The distinguished editor of *Horace* has rightly judged, that in order to elevate the range and standard of scholarship in this country, it is requisite to facilitate the thorough acquisition of those elementary text-books which are usually first put into the hands of pupils. By the beautiful volumes which you have now given to the public from his pen, more has been done to make the student thoroughly acquainted with those three prime authors, *Cæsar*, *Sallust*, and *Cicero*, than by any other helps within my knowledge. I need not minutely specify the various points of excellence by which these books are distinguished. Their practical value will immediately be appreciated by teachers and learners.

Allow me, gentlemen, to tender, through you, my hearty thanks to Professor Anthon for the very valuable service he has performed in aid of the great cause of classical learning. May he continue his labours for the public good.

RUFUS BABCOCK, JR.

Highly complimentary letters have also been received from JEREMIAH DAY, D.D., President of Yale College; from JOSIAH QUINCY, LL.D., President of Cambridge College; and from several other distinguished scholars, some of which will

Commendatory Notices—continued.

"The great problem in the art of teaching is, that the teacher should forget that he knows himself what he is teaching to others; should remember that what is clear as day to him is all Cimmerian darkness to his pupil. This problem, long since proved, Professor Anthon has, in our opinion, been the first to put in practice; and, in consequence, his are, we may well believe, THE BEST CLASSBOOKS EXTANT."—*Knickerbocker Magazine*.

.... "To relieve the youthful mind from this bootless burden we count no small praise. We hold it, indeed, to be among the noblest ends to which true learning can ever devote itself. We are sure it never appears more pleasing than in such condescension; and, what is still better, we know no labour more useful to the community. This need of praise, whatever it be, belongs unquestionably to no scholar on this side of the Atlantic, and to few on the other, more truly than to Professor Anthon."—*Church Quarterly Review*.

.... "In all these points Professor Anthon's schoolbooks—if it be not a sin to call those schoolbooks which clever men might study to advantage—are surpassingly excellent and able; while exercising the most painfully critical research, he has not disdained the *lucidus ordo*; he has remembered that he was writing for the education of the young unpractised mind, not for the cultivation of the ripe and ornate intellect; and hence, while his *English* notes, whether critical or explanatory, are as copious and comprehensive as the most abstruse commentary, they are, at the same time, so simple and so luminous as to be within the scope of the earliest and feeblest reason. We have only to say in conclusion, that every school ought at once to adopt this series of works, which may, in truth, be looked upon as introducing a new era into the education of our country, and as reflecting much honour on the talent of the learned professor by whom they were prepared."—*American Monthly Magazine*.

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"Professor Anthon deserves the thanks of the country for the zeal with which he has undertaken, and the ability with which he has thus far executed, his task."—*Rochester Republican*.

"This is a beautiful edition, with very valuable notes, by a hand every way competent. It forms a most valuable addition to the stock of useful classics published by the Harpers."—*N. Y. American*.

"As a philologist and a classical scholar, Professor Anthon has no superior in the United States: and his schoolbooks are deservedly popular, both in England and in this country."—*N. Y. Times*.

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Commendatory Notices—continued.

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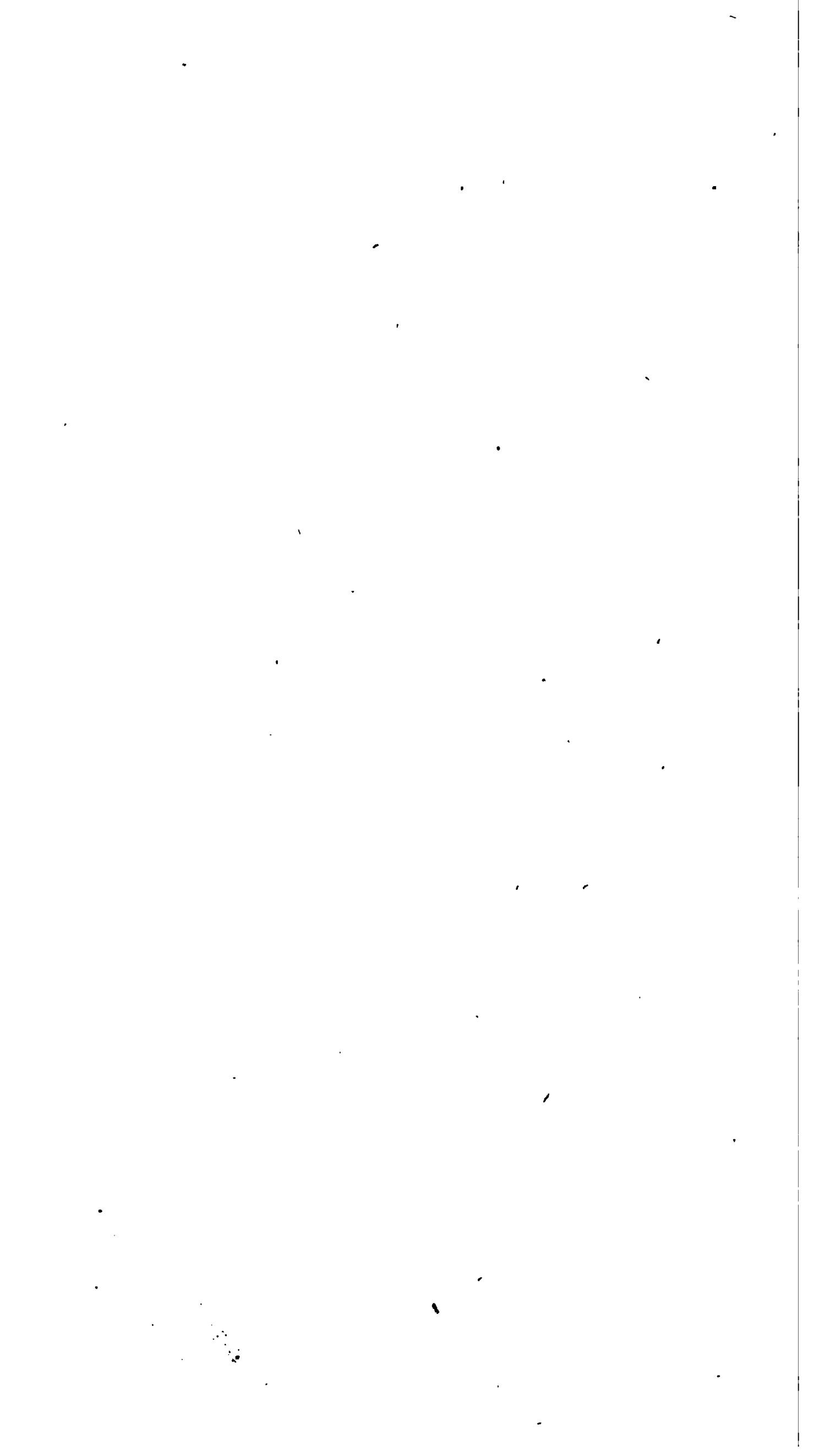
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"Professor Anthon's classics are too well known to require any commendation. His editions of Sallust, Cæsar, Cicero, Horace, &c., have gained him a reputation for deep erudition and correct criticism which has been by no means confined to this country."—*Providence (R. I.) Journal*.

II In addition to the above, numerous favourable notices of Anthon's series have been received from the most respectable sources, from some of which the publishers may hereafter present brief extracts.



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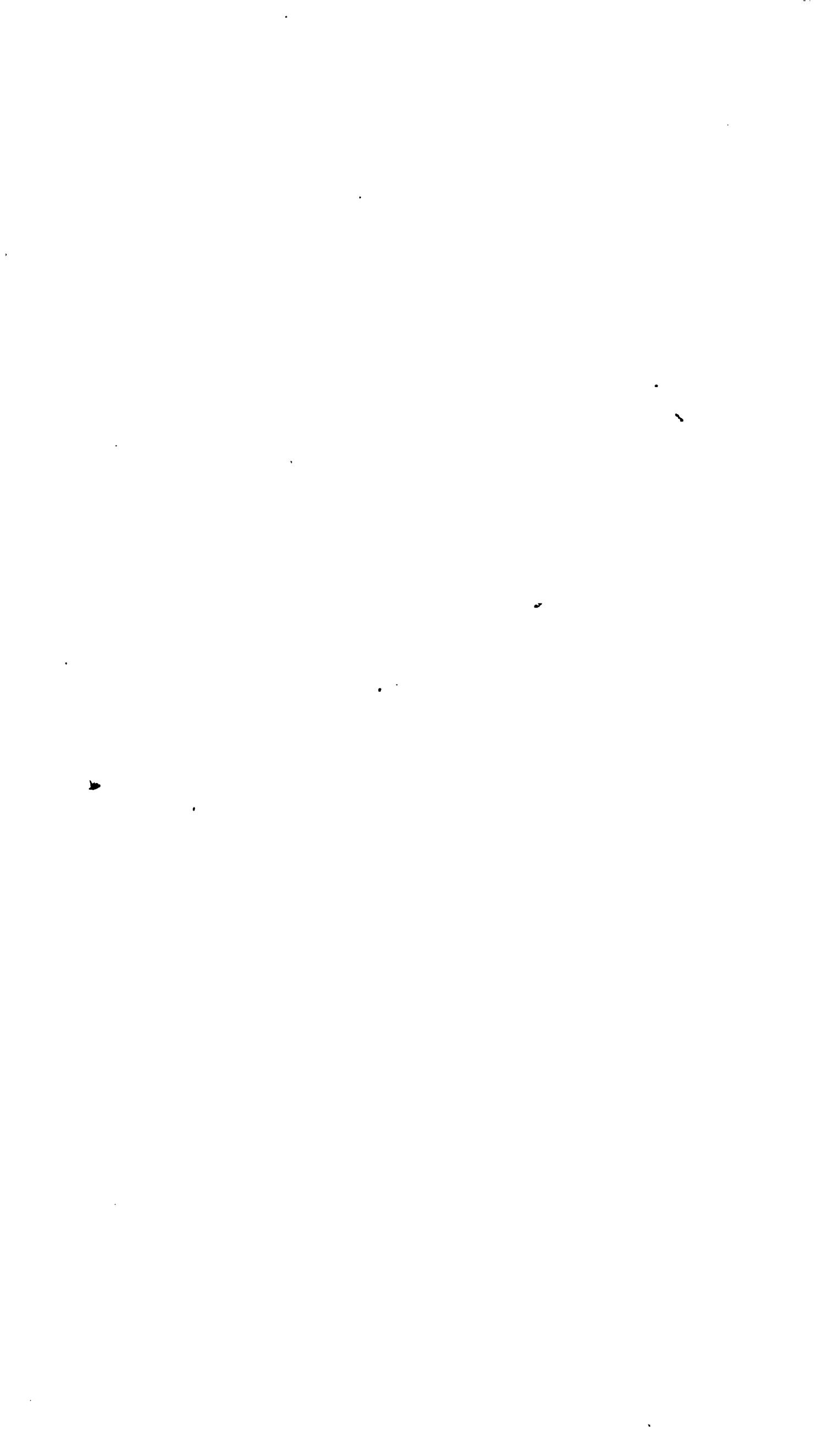
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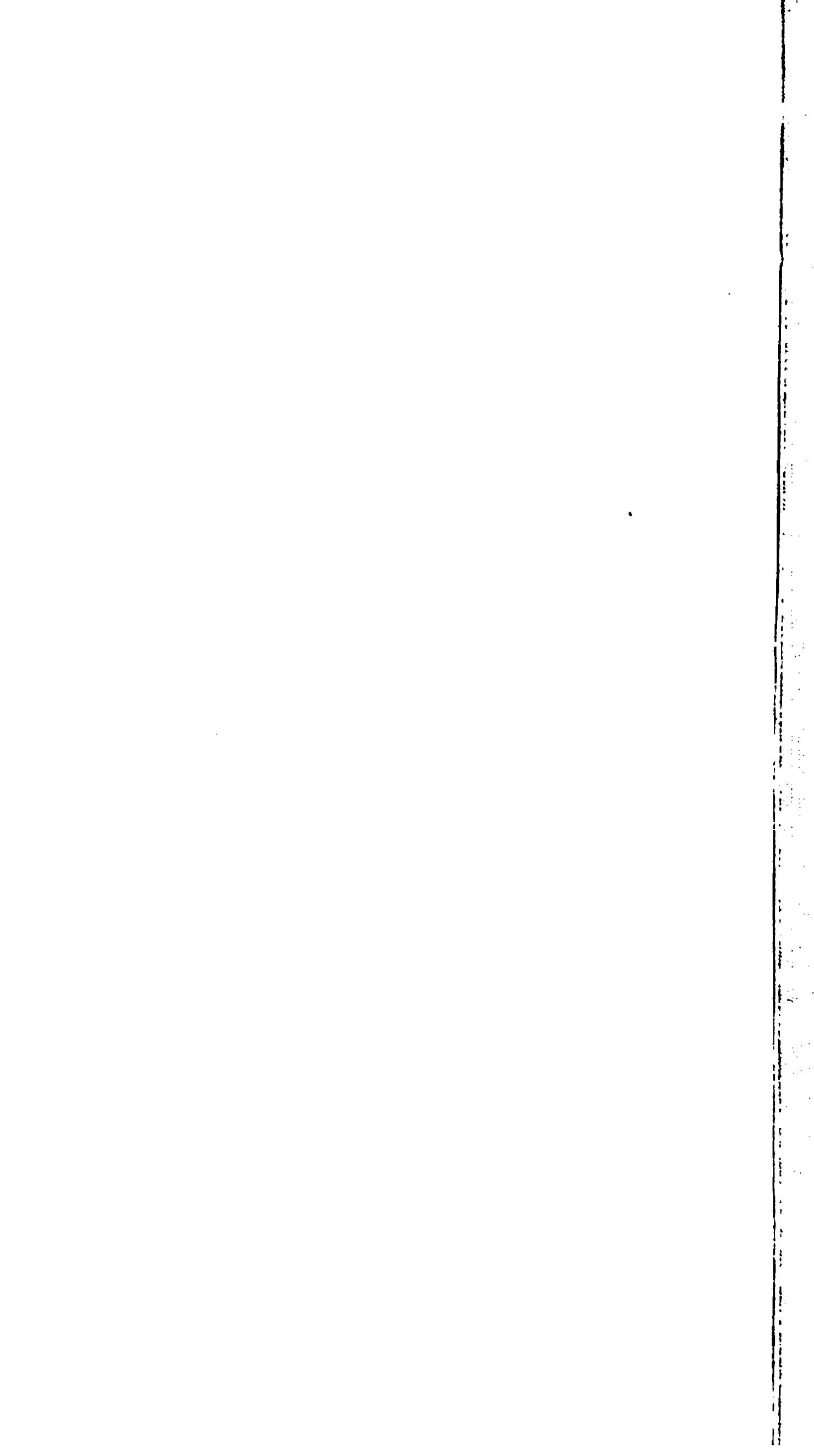
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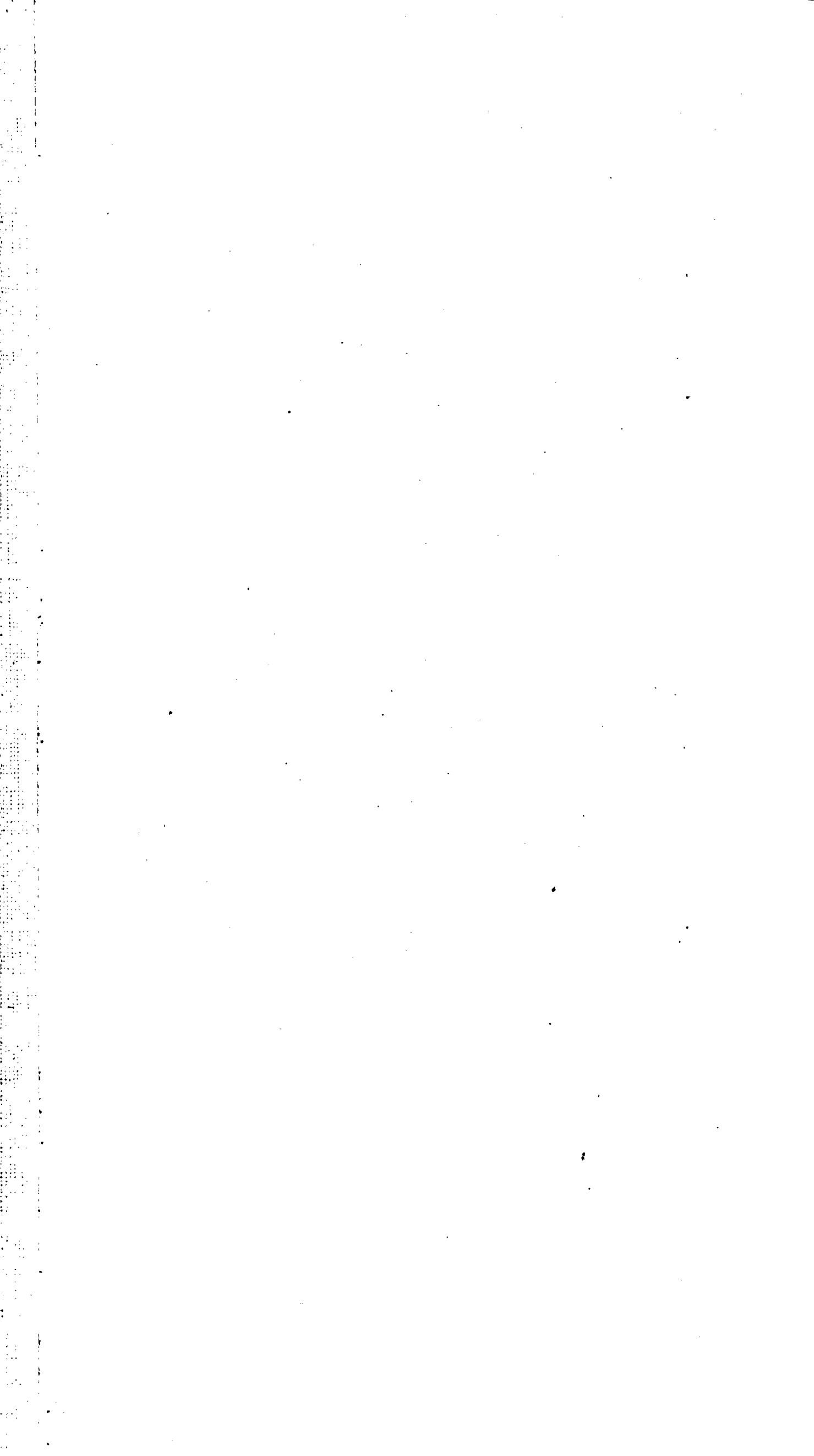
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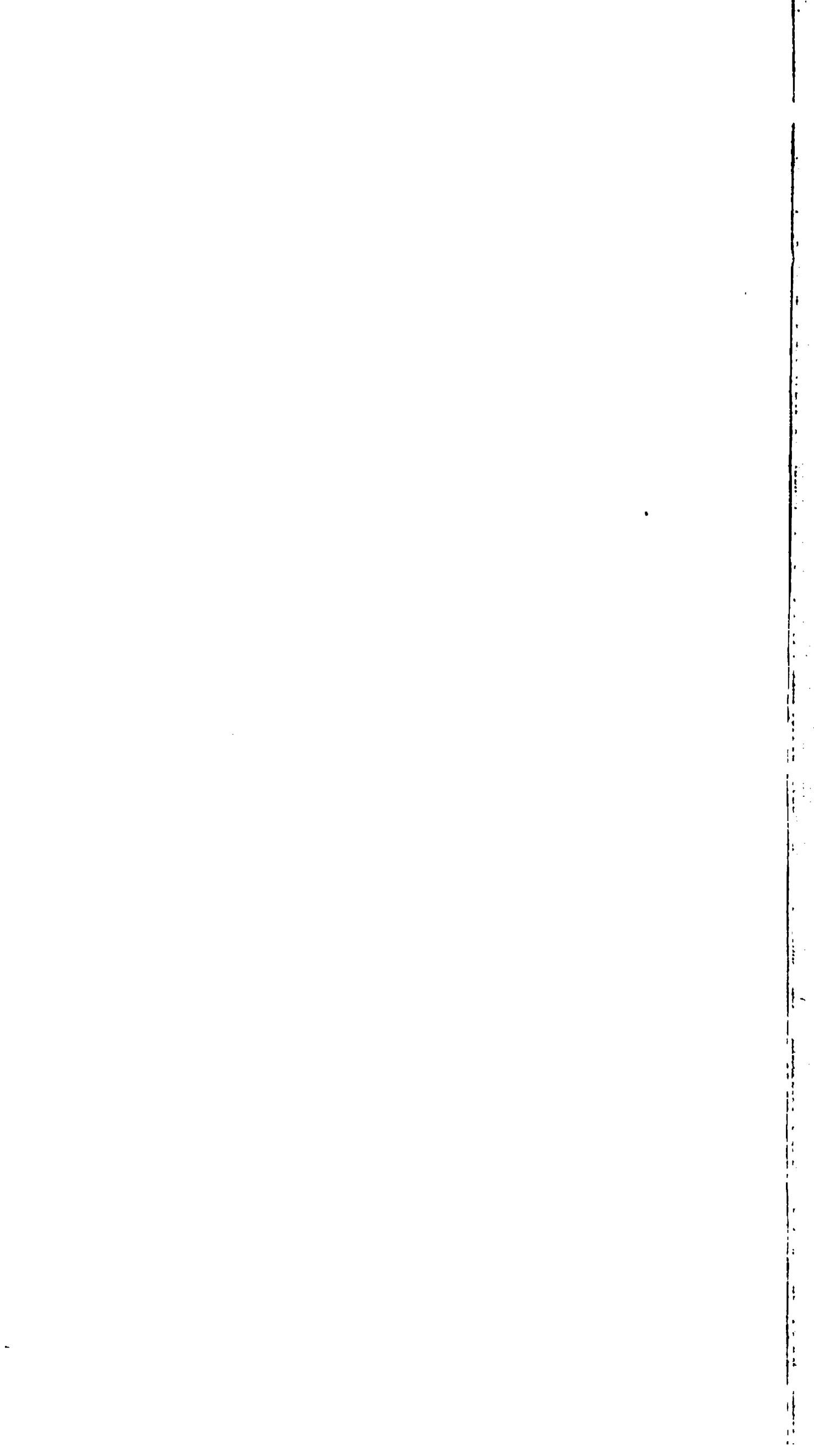


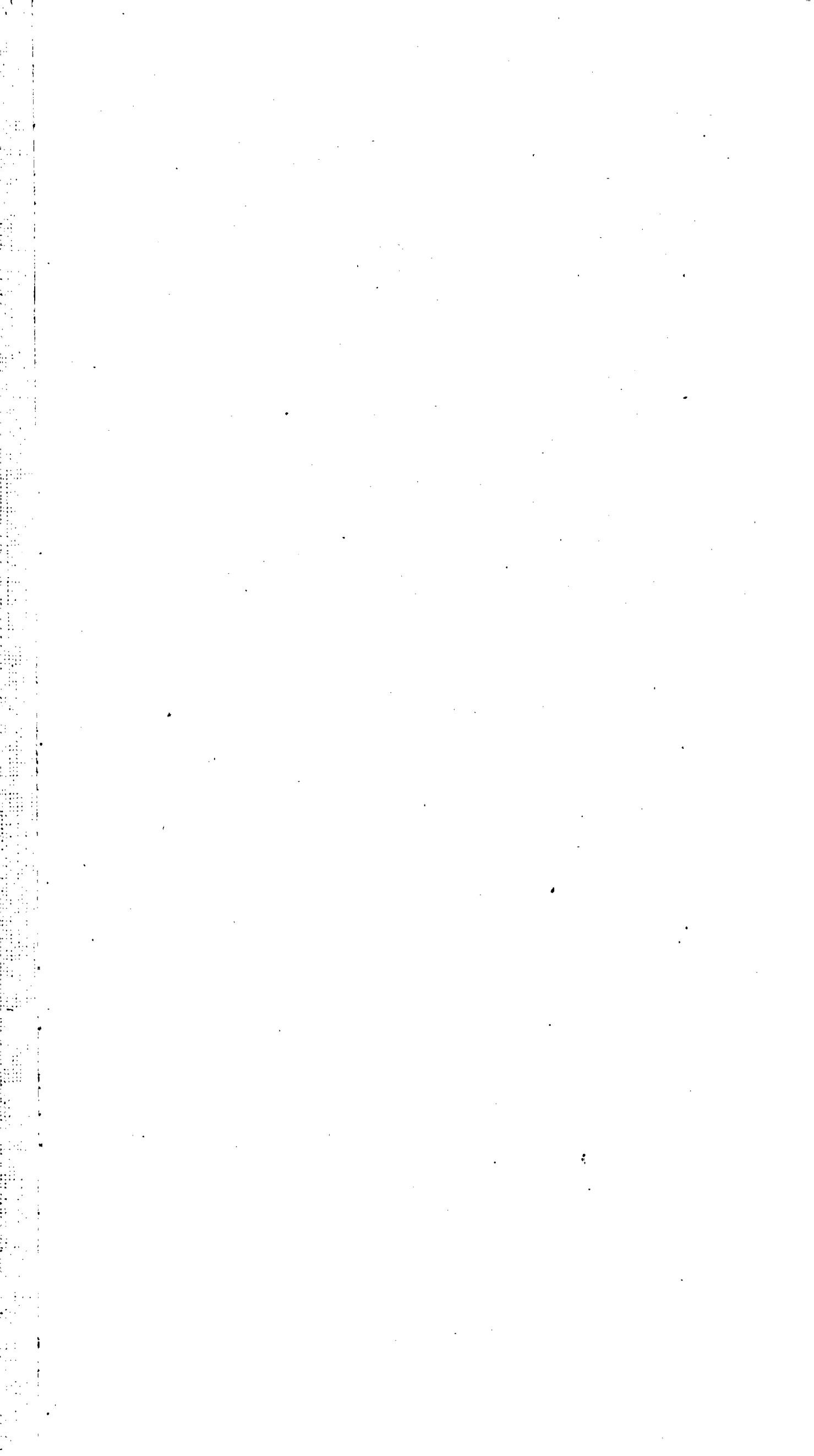
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